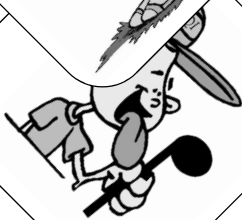
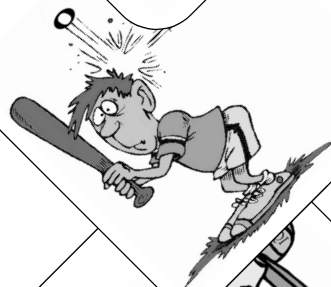
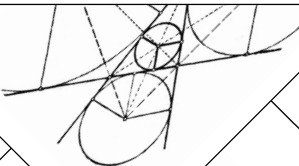
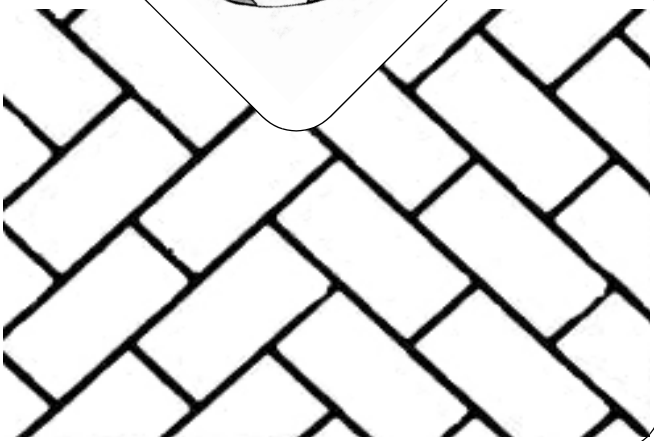


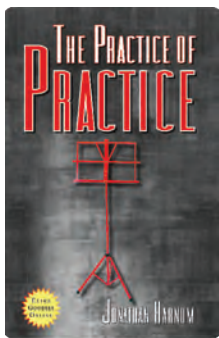
*Basic Music
Theory,
2nd ed.*



*Classroom
Packet*

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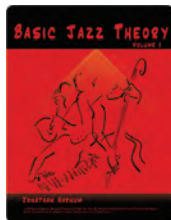
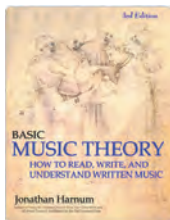
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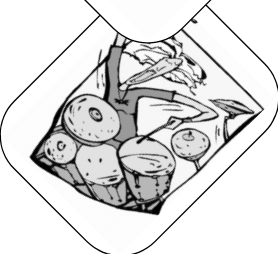
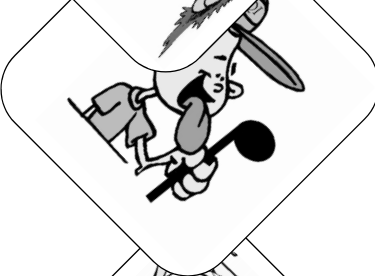
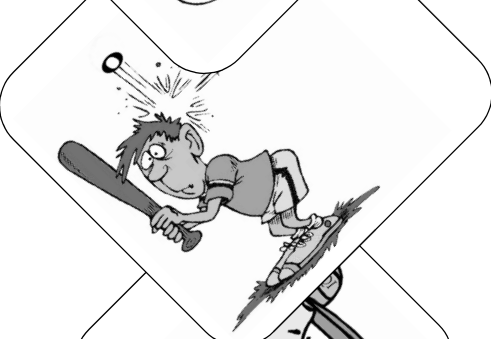
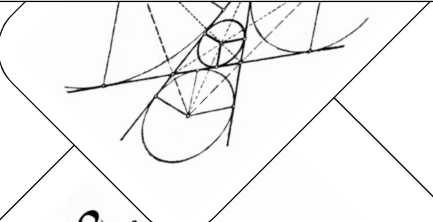
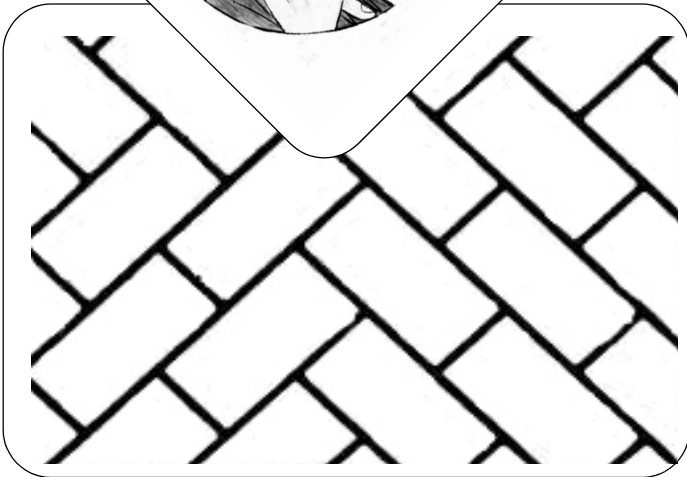
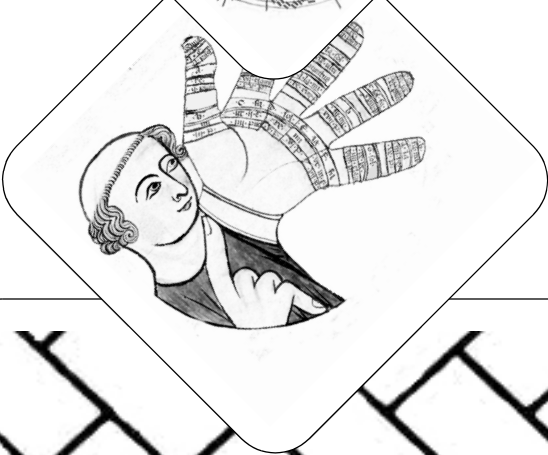
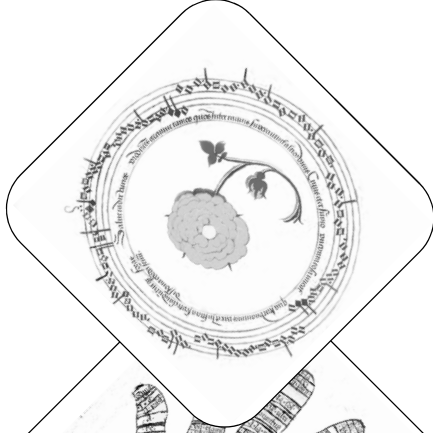
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Don't Skip This Chapter

Overview

- Why Use *Basic Music Theory Classroom Packet*?
- What's Inside
- How to use the book.

How Will This Book Help?

I'll save us both a lot of time by skipping all the intro mumbo-jumbo and get right to the point. Well, maybe one little line of introduction.

Welcome to *Basic Music Theory Quiz Pack!*

It's okay, we can admit it. Everyone would rather play music than study music theory, teachers and students alike. No big surprise there, right? Yet we all know the important role theory plays in communicating a musical idea. Despite this knowledge, music theory isn't taught for several reasons: no good methods students enjoy, no time, no money to buy books, etc.

So what's the answer? Theory in small, enjoyable doses from a program designed as a cost- and time- effective teaching tool. This book.

We all know theory is important to a student's education but it's tough to implement. If you can get over the kids' moaning about theory and convince them to do it anyway, you've won half the battle.

But that isn't the only concern. Rehearsal time is precious and there's never enough. The Fall concert is coming up, taping for Region and Division honor festivals is due in a week, musical rehearsals, the game on Friday, the half-time show on Saturday, etc., etc.

And if that weren't enough, there's the financial consideration. The school won't pay for the books (be sure to ask your principal to allocate you some textbook money if it's available), all the music department's money was spoken for long ago, someone just dropped the tuba, and the parent booster club has only one member (and she's 97). But you can always fund-raise, right?

Asking students to fund-raise money for theory books is like asking someone with hydrophobia to go for a swim with you. Lots of effort, and if you force them, they'll resent it.

This book, combined with the student books, will save you time, save your program money, and will teach your students music theory in an enjoyable way.

Time

Time is precious to any teacher, much more so for a music teacher, and we all know why. That's one of the main reasons I've designed the chapters, the reviews, the quizzes, the correction keys, and the student information templates the way I have in *Basic Music Theory Quiz Pack*.

Teacher's Workbook

BMT Classroom Packet was created as a template resource for you. That means you can print files out of this document to your heart's content and not worry about copyright infringement. Because you can copy from the CD, it's all you need. This will save space and will save you time spent filling out purchase orders and book requests every spring or fall.

Basic Music Theory

BMT is written as a textbook several reasons. Once you've ordered a set for your students, you won't have to take time to order books ever again except to replace lost or damaged copies, and with the tracking system to be explained later, you'll keep this ordering to a minimum and it'll cost your program nothing. *BMT* is copyrighted, so please don't copy from it.

Chapters and Reviews

Each chapter in *BMT* is short and can be read (often several times) and studied thoroughly in under twenty minutes. This is the minimum amount of time you'll schedule for studying when you decide to work on music theory.

At the end of each chapter is a study guide with the answers in the right margin so the student can receive immediate feedback for their answers, leaving you free for other tasks. When the student feels ready after the mandatory 20 minutes, he or she can take the quiz from this book for the appropriate chapter (there are 4 sets for each chapter so you can rotate copies and avoid cheating).

Practical Use Exercises

These exercises get the kids to use the information they've just learned. Usually less than four tasks, these are a great way for your students to begin writing and understanding more about written music. Some tasks are a lot of fun (the drumset-playing one especially), while others are more cerebral. These can be used as a gateway to test-taking, that is, students must finish the Practical Use exercises before taking the test and moving on to the next chapter.

Quizzes

Chapter Quizzes are short—half a page—and this saves you time in two ways. First, when you photocopy the quiz for your classes, you'll get 2-for-1 on each 8.5 x 11 sheet of paper. Printing 35 sheets takes much less time than printing 70. Granted, it'll take time to cut the sheets, but almost any student aide can do this job for you. (Check to make sure student aide hasn't lost fingers from handling sharp objects.)

The only exceptions to quiz length are the longer quizzes at the end of each major section. No way around this.

Multiple choice tests aren't the best way to demonstrate a student's knowledge, but they're efficient. And we're talking about the kind of class size that other teachers see only in their nightmares, so efficiency is important. The multiple choice format will save you (or your aide) immense amounts of time correcting.

The Quiz Keys

Increasing efficiency further are the keys for the quizzes. In the correction template is a cut-out space in which the student's answer is shown when the key is placed over the student's answer sheet. Right next to the window in large bold print is the correct answer, making an easy correcting job for an aide, or for you. Quick and painless.

The Student Information Templates

So you don't have to spend your time designing and editing class lists and class information, included in *BMT Classroom Packet* is a large chart with all the information you'll need to keep things organized and running smoothly.

Entering and tracking student progress in some sort of format is crucial. Students need to know where they are and where they're going, and a visible chart on the wall helps immensely with motivation. Having good records insures that you can monitor and encourage student progress, and provide justification for the grades you're required to give.

Information in the template includes: Class information, student information—name, grade level, book # and condition—in addition to date chapter begun, date quiz passed, and below the chart you'll post a description of your theory requirement for a passing grade.

Every other row of student names is shaded to provide quick and easy visual location. Also shaded (more darkly) are the comprehensive Section Quizzes.

There are several other handy forms available, like monthly practice sheets, class practice record, student fund forms, student fines owed, and more. Get these free at the Questions, Ink web site: **www.QuestionsInk.com**.

Money

Money is another precious resource for any successful music program. With dwindling funds from traditional sources, it's tough to find the what's needed, and any savings is welcome. I've tried to offset your expenses in a number of ways in the design of this system, and even in the cost of the system itself, including:

School Discounts

You probably already know about this. Special discounts given for schools buying a large quantity of books.

Photocopy Rights

As mentioned above. Instead of buying or making quizzes every year, simply copy from this book, a task nearly any aide can handle. (Can you tell I think having an aide is a good idea? It's essential. Get the brightest one you can. More than one is better.)

But paper costs money, too. That's why the chapter quizzes are half sheets—saves your school paper and saves a few trees, maybe.

Damage Control and Fees

Once the books are purchased, your upkeep expenses are covered by the students who are using the resources. When a book is lost or damaged, the student (their parents, really) are responsible for replacement or damage fees.

There is a column for such fees on the Student Information Template. Letters indicate N=new, G=good, and U=used. Plus (+) and minus (-) signs are used with the letters to further indicate book condition and save you from unnecessary expenses. If the student's book is in worse condition than when they received it, they are charged.

Theory as Entertainment

Well, maybe that's stretching things a bit. In all the theory books I've found, including those I used to use both as student and teacher, there were only dry recitations of facts and a series of questions. No how or why, no tricks to increase memory, no step-by-step procedures for finding things like key signatures, no friendliness, no humor.

It's tough or impossible to get students to do work they don't really like doing (and for some this includes **any** work). After quelling revolt year after year when theory was assigned, I decided to do something about it and wrote this book. There is still some moaning about doing theory, but it's much less, and I'd like to think it's because the book is more enjoyable. Maybe my students are humoring me.

The book throws in odd facts, jokes, funny images, and memory tricks to help make the process of learning more enjoyable. Short chapters are easy to digest, and the study guide at the end of each chapter and section make it clear to students which information is important to know.

All of these things combined contribute to a more enjoyable music theory experience for everyone, teacher and student.

Most of your time will still be spent rehearsing, but when that weekly or bi-weekly theory session rolls around, it won't be quite so painful.

What's Inside

Basic Music Theory Quiz Pack is divided into chapters, and the chapters have no relation to chapters in *BMT*, but are for *your* use. You'll see what I mean.

Chapter 1 Don't Skip This Chapter

You're reading it. Information of a general sort.

Chapter 2 Classroom Management

Classroom management strategies that are tried and true; things that will save you time and frustration and energy, all of which will contribute to the quality of your program and the greater enjoyment of all. Subjects include band/choir council, attendance-taking, aide- and section leader-related tasks, and more.

If you are a seasoned teacher, you're probably doing many of these things already.

Chapter 3 Rehearsal Techniques

I'd be the last person to tell you how to rehearse, so that's not what this section is about. What it *is* about is different activities which keep students interested, listening, and engaged.

All of the students I've tried these with—the single student in the studio to a 70+ member symphonic band—have enjoyed them, as have I. They break up the monotony of rehearsing day after day, yet a rehearsal still takes place, and an effective one.

Chapter 4 The Dreaded Theory Session

This chapter deals with the specifics of using the *BMT* text, including the scheduling of theory sessions, time lines for completion, grading systems, using the student information tracking system, collection of monies for damaged or lost books, and more.

Also in this chapter are classroom management tips as they relate to the use of this method for teaching theory. There are certain things which will increase the efficiency and time-on-task for students, and here's where you'll find what these are.

I'm a big fan of checklists, because they're the only way I can be sure I've done all the things I know I'm supposed to do, so I've included one here. To get this system up and running smoothly, there are a few things which need to be done, and in this chapter is a checklist of those very things so you can be sure nothing is forgotten.

Also tacked on to the end of this Chapter is a handout explaining how a theory session works which you'll put with the information for your ensemble handed out at the beginning of the year.

Chapter 5 The Quizzes

In this "chapter" are all the Quizzes for each chapter in *BMT*.

Chapter 6 The Keys

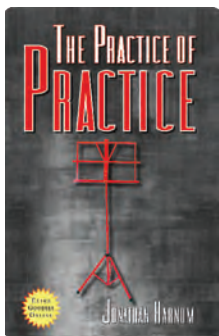
This "chapter" contains all the keys for Chapter Quizzes and Part Quizzes. These you'll want to print, laminate, cut out the answer boxes, and place in a handy folder. All of these instructions are on the checklist at the end of Chapter 4.

A Few Parting Shots

That's basically it for the Classroom Packet. If you have any questions, please contact me either by e-mail: jharnum@QuestionsInk.com, by phone (224)436-1522, or by mail: Questions, Ink; 1125 Davis St, G-1; Evanston, IL 60201. I'll get back to you as soon as possible.

If you find any inconsistencies or outright mistakes in *Basic Music Theory Quiz Pack*, let me know immediately and I'll get a corrected version off to you free as soon as I've fixed it. I tried very hard to thoroughly proofread all the quizzes and keys, but with so many of them, I may have missed some. In addition, if another teacher reports an error, a copy of the correction will be sent to you free of charge.

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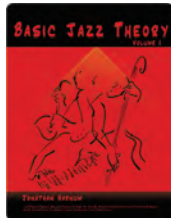
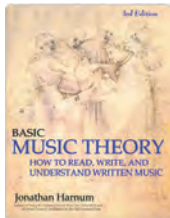
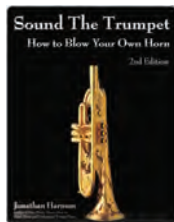
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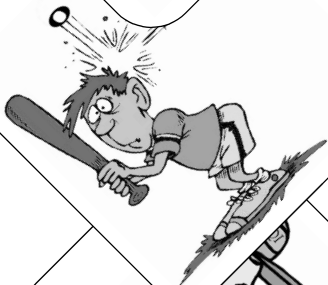
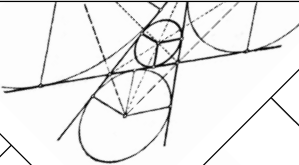
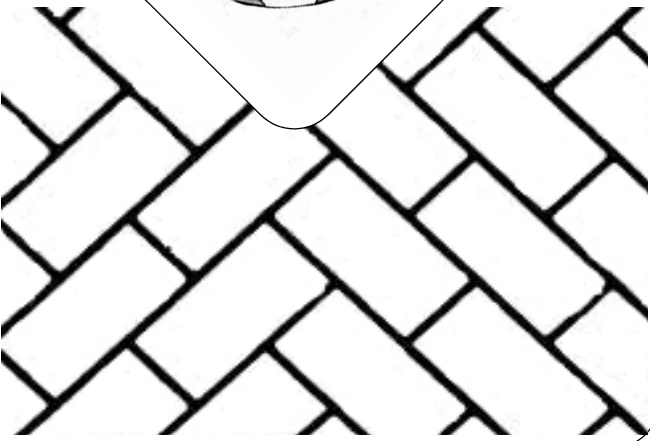
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Chapter 2



Classroom Management

Overview

- Beginning of the Year Exercises
- Ensemble Council
- Daily Tasks
- Other Tasks

Beginning of the Year

This is a crucial time for establishing the rapport between you and your groups, and if you handle it correctly, you'll have an excellent start to a great year. Following are a few exercises which will help you and your ensemble get to know each other better.

Reading the Student Manual

Many schools require the reading of school rules and regulations when the year starts. All day long the kids are reading part of a boring manual, very little of which they'll remember. To generate discussion and make it more fun, split the kids into groups, giving each group a small part of the rules to be reviewed. Give each group 10 minutes to come up with a skit demonstrating their rule. Come back together as a group and act out the scenes for each other. It's often much funnier if students act out how NOT to obey the rules. And these examples stick in everyone's head longer, too.

Going Over BMT

You can apply the same technique to this book and how it works in the classroom. Split up into groups and have students act out scenes from the instruction sheet: studying, taking tests, recording grades, returning tests, destroyed book procedure, and anything else you can think of.

Ice-Breakers

There are many of these, and you probably already use some. Here are two which I've found work very well. These will get your kids and you talking to each other, learning about each other, and generally having a good time.

Name and Facts

Print up a list of names in your entire group with space to the right of each name for information. All students get a sheet. Have your kids think of a little-known fact about themselves they would like others to know. When you say go, the students will find two or three people on their list that they don't know well. Next to that person's name, they'll write down a fact or two.

To stimulate discussion, place a quote or a question, or an ethical dilemma which the students are to discuss. At the end of the discussion, collect all the papers.

Make a sheet with only the kids' facts showing. Make sure there is a space there for you as well. The next time class meets, give each member the sheet. Their

(and your) task is to find all the right names that go with the right facts. No copying. Have a different topic for discussion while gathering the information.

This is a noisy and fun exercise which is invaluable for you and your kids as you get to know each other better.

Identity Switch

Place the names of certain stereotypes or adjectives on small stickers. Some examples: computer person, new kid, shy kid, ignore me, smelly kid, cheerleader, jock, student leader, goth, loner, sad, pregnant, teen mom/dad, bald, smoker, atheist, skater Depending on the size of your group, you don't want to use too many types. Keep it down to 8-10 if you can.

As you call students up, you will give each a sticker which goes on their forehead. At first, each group will consist of the 8-10 types. Tell students not to give away to each other what type they are. They have to guess their type.

On the board is a list of topics to discuss: siblings, best friend, favorite color/food/place/activity, gun control, population explosion, school shootings, dating, cars. Anything appropriate you can think of. The groups discuss the topics as you shout them out (you'll have to shout because it's gonna be loud).

When the kids are all labeled and discussing, let them go at it in their original groups for about 5 minutes, then get their attention. Tell them they are to find all the others of their own type. Have them split again into roughly the same size groups and discuss another topic for a few minutes.

Keep switching groups until it seems people have found those who share their sticker.

Come back together as a group and ask kids what it was like to be treated by their label. Bring up what it's like to carry and apply stereotypes. Bring up what it felt like. Ask if the exercise changed any of the kids' attitudes about others whom they don't really know.

There are hundreds of activities like this to get a group working together, thinking together and talking with one another. Keep an ear out for good ones, and if you have any, send them to me (jharnum@QuestionsInk.com). I'd love to benefit from them too!

Next are some details about running the day-to-day activities necessary for having a great ensemble.

Delegate, Delegate, Delegate

If you're an experienced teacher, you'll know how many things are required of you, and any task you can have students perform, the more time you can spend on tasks that students can't (or shouldn't) do.

You may already have many of these suggestions in place. If you use variations of this which work, or any other classroom management techniques, I'd love to hear about them (and use them!) and will disseminate them. Please send them to tips@QuestionsInk.com and I'll send them off to my mailing list.

Band/Choir/Orchestra Council

This is group of students, usually section leaders, who can help immensely with the management of your groups. Below are positions and duties. Feel free to add or delete or rearrange duties as you see fit for your own program. Experiment until you find what works best. Be aware that at first, this will be awkward and ungainly, and perhaps not as productive as you'd like. In time the process and duties will become streamlined and much more helpful.

These positions are either elected or appointed by you, and if you know your kids, you'll know who would be best suited for which role, assuming the student is willing. Electing officers can often be problematic as a student who is popular may not be the best choice for a position.

Allow your own kids to choose their titles. It's fun and sometimes funny.

- (1)President/CEO: Your main contact. Runs council meetings (once a month), sets meeting agendas, oversees and monitors other council members' performance of duties. Reports to you on the monthly meetings.
- (1)Vice-president: Assists CEO where help is needed. Reports on the meetings to the entire group. Takes over duties of Record-Keeper if that person is absent.
- (1)Record-Keeper: Takes meeting notes, especially who is to do what. Also in charge of day-to-day attendance. This is a crucial position. Make sure a reliable student is in this spot!
- (1)Treasurer: In charge of student fees and fund raising. Another important position. Math skills help.
- (2)Librarians: In charge of getting out and taking in music, and arranging your filing system if necessary.
- (x)Section Leaders: Heads of sections from your group. These students are liaisons between the council, you, and the group as a whole. It's these kids who will be able to give the council a fix on group morale.

Council meetings are once a month, and though it would be better for rehearsals if the council met outside class, this usually isn't possible, so it will probably take place during class. A small sacrifice for the benefits. The CEO will report what happened in the meeting to you while the VP reports to the group.

Council meetings will often not be particularly productive, unless you have specific goals and duties. This lack of productivity is not a problem! One of the greatest benefits of the council is that it will give you a very good idea of how the group feels, what is wanted and what is not. Giving the group some power over their ensemble is an invaluable tool.

Day to Day Duties

As students enter the class, you will have posted a general outline of the day's rehearsal: pieces and sections of pieces to be worked. This is also a great place to put quotes, general information, or issues to discuss as a group.

With my students, I require them to have a loose leaf folder which stays in the room. In the folder is blank writing paper and blank staff paper. When they come into the room, for about 5 minutes, they copy down the quote, write about a question I've written, or write out some rhythmic or melodic dictation. These notebooks are checked once a quarter to see how well the kids are following along.

Attendance

This is a tiresome task which is important, but robs valuable rehearsal time, especially if you have a large group. Attendance will be taken by the Record-Keeper.

To speed up the process, students will always sit in the same place (except for special days to be discussed later), and will have numbers to speed up the process of taking attendance. When the Record-Keeper is ready, students will count off. Any missing number is an absent student.

This process seems simple, but often takes a little tweaking due to students dropping the class, joining the class or other things. It's still much faster this way, and much easier for substitute teachers.

Periodic Duties

Now and then you'll need to pass out music, collect parental permission slips, collect fees, and other things. If you've set things up correctly, your council members will take care of these tasks with little or no help from you, leaving you free for other duties.

The Student Aide

This can be either the most helpful person you will have for your program. If you can get two, by all means, do it. These students will help you with organizing your office, organizing your music library, photocopying anything that needs it, and a host of other duties. Really, anything you can think of that they can handle.

It's essential to be fairly picky about who you get for an aide. Occasionally, students who want to be aides want a slacker job with little requirements, and this is certainly not what they'll get if they work for you. Make this abundantly clear when interviewing a prospective aide. You'll avoid hard feelings and many hassles this way. After a while, word will get out about what your aides have to do and you'll have to do less screening.

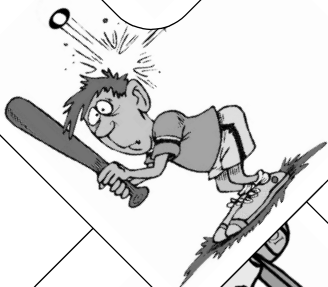
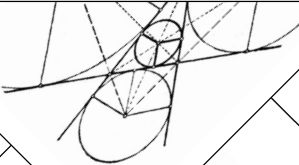
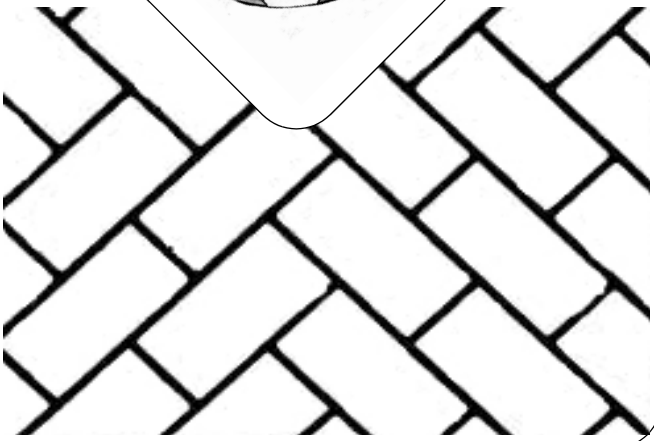
The Parent Aide

Even better (or potentially more difficult) than the student aide is an adult aide, usually a parent who volunteers to help out once or twice a week. Take the same approach as you did with the student aide and make sure the person is fully aware of what their duties will be.

In general, accept any help you can get as long as it comes from competent people who understand what they're getting in to.

Up Next

Chapter 3 deals with alternative rehearsal techniques which will enhance your program and your kids' enjoyment of music.



Rehearsal Techniques

Overview

- Alternate Rehearsal Seating
- Down Time Rehearsal Alternatives

Not The Basics

We all know about structuring rehearsal time appropriately, moving things along, having a rehearsal plan in place before we step up to the podium, and all the other things that go towards making a rehearsal productive. That's not what this chapter is about. What it is about is doing other things which enhance the kids' learning experience, and increasing their enjoyment of your classes. Because, let's face it, if they don't enjoy music, they won't be in your classroom for their entire school career and won't adopt music as part of their life.

Alternate Rehearsals

I use these at least once a month, and probably once a week or more as a concert approaches. A concert is like a race for which you've been training several months. When racing, in the week or two before the big race, you do a "taper" which means you slack off the hard, grueling workouts to let the body and mind rest to become as strong as possible.

This taper technique, with some differences, also works with rehearsing a group for a concert. What follows below are several techniques to get the students thinking differently and listening more intently, things which will generally shake up their (and your) everyday experience of music in your classroom. Best of all, the techniques are fun and kids always seem more energetic and excited after these rehearsals.

A Word About Quality

As with any new situation, you can expect the initial quality of performance of your group to go down when using these rehearsal ideas. You're stretching students' ears and minds by making them perform in different settings. If you expect this, and alert the kids to it as well, you'll be able to deal appropriately with the problems that will arise. As you and your kids adjust to the new settings, you'll hear and experience the pieces you're working on in a very different and productive way.

Alternate Seating 1

Students enter and sit in their usual place, to make attendance easier. You may try doing attendance in the alternate seating position, but it seems easier to do attendance before the kids move.

Under your direction, you will move sections around the group so the students are in a completely different place than they are used to. Percussion and tubas in front,

flutes in the back on the left side, altos strung out in a line along the back of the choir, that sort of thing. This has as many different variations as you can think up, but stick to one formation for the entire rehearsal.

Use a seating arrangement to your advantage. If there is a section in one of your pieces where the violins and clarinets have a tutti section, by all means either combine them, or seat them next to each other.

This type of seating arrangement will allow students to hear parts of the music which they weren't aware of before, and you as a director may hear things which need more work that you weren't aware of before, too.

Alternate Seating 2

With an instrumental group, this takes a little bit of setting up. Place the percussion in the center of the room and circle the rest of the chairs around them, facing in, in as tight a circle as can be managed with the numbers you have.

Place bits of paper on the chairs indicating sections, as you want the sections to stay together.

After attendance, vocalists will simply stand around the room facing each other in their sections.

Variation

Have the students face *outward* and continue the rehearsal. This makes following a conductor difficult, which is a good thing. You want them listening to each other instead of watching you at this point. If it falls apart, let it. Try to instill the importance of listening and try it again. And again. And again....

You may want to run an entire rehearsal this way. Experiment.

Alternate Seating 3

After attendance, students move to find a spot in which there is no like instrument/voice on either side of them. Unless you're overwhelmed with flutes or bass voices (you wish, right choir teachers?), this should be fairly easy to do. In the case of choirs, you may consider pairing voices (weak with strong) instead of leaving the weaker singers out on their lonesome.

This is a technique you should do only after your pieces are becoming very well known, as each student will essentially be on their own without the section to help them along, which is both the difficulty and the benefit of this seating arrangement.

This seating arrangement is usually an eye-opener for the group and for the individual. In the safety of a large section, a student may often not realize that there is a passage which is much more sloppy than s/he thought.

Play through the entire piece as a full group, isolate parts of the piece by section just like a normal rehearsal, combine two, three, four parts, use your imagination. This is a very valuable experience for everyone.

Alternate Seating 4

This is really a variation of two of the other seating arrangements. After attendance the kids will move around the perimeter of the room, either as sections, or with unlike instruments to either side of them as in alternate seating 3. There are two variations of this seating also: facing the center and facing the wall. Another option is to have student buddy up with a like instrument.

Silence is Golden

Run a rehearsal with no speaking whatsoever. This takes some creativity, and a willingness to look silly at times, but is very effective for getting and keeping kids' attention. Don't use this technique on a new piece.

When you stop to go over a section, you have to rely on facial and body language to convey what you want the section to sound like. You are a mime. To get the group to go to a certain place, use your fingers to show measure numbers, pat your head to go to the top of a piece, or anything else you think will work. Use the board to write what you mean as a last resort. This is a very fun rehearsal alternative and you'll be surprised how attentive and quiet kids will be.

Dead-Time Stuff

End of the year, the week after the Winter concert which is also the week before winter break, the week before spring break. The kids' excitement at these times make it difficult for them to concentrate on things musical. Instead of showing a movie (not a bad idea sometimes), or throwing a party (also not a bad idea sometimes), the kids can gain more experience in music with the following activities.

A New Instrument (Instrumental Groups Only)

One of the activities my students have enjoyed above any other is learning a new instrument. There are several ways to do this, and you may choose any or all of them.

The most direct way is for the students to pair up with another student who plays a different instrument than them. Each teaches the other about hand position, embouchure, sound production, and any other necessary information. I usually have them learn the concert *Bb* scale to start with.

This is a great way to start out because it gets each student to analyze their own instrument and what it takes to play it. The kids find this exercise stimulating and exciting and are often more engaged than usual. And it's great fun to watch them light up as they learn something new.

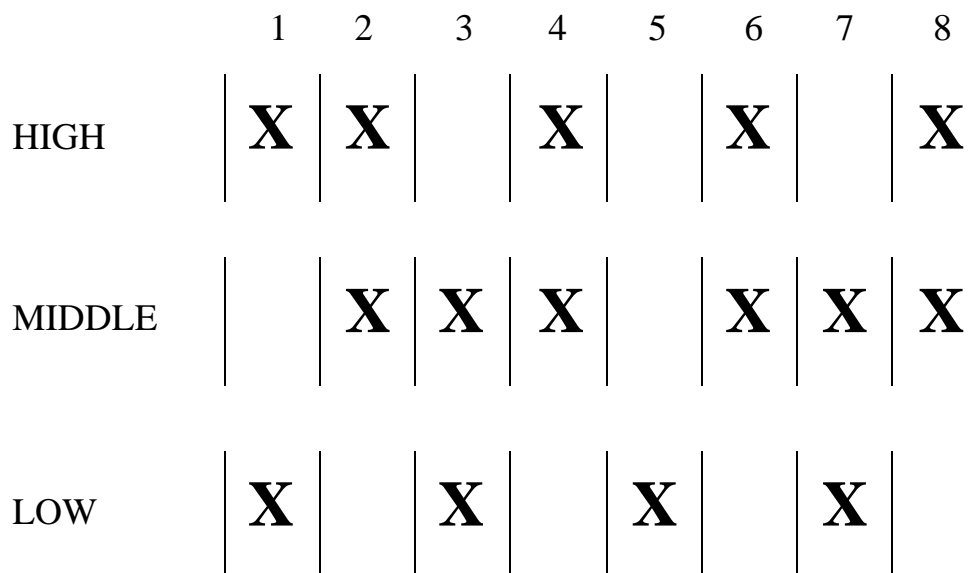
If you have the resources (or can borrow), it's even more fun to take kids through a beginning band book, front to back. They (and maybe you) will be amazed at how quickly they can breeze through the books. It's a great opportunity to show them that whatever new instrument they decide to pick up, reading music is more than half the battle. It's a very empowering experience.

A Day of Percussion (Band, Orchestra or Choir)

Everyone loves to bang on things, to make noise. It's tough for anyone to walk by percussion instruments without tapping them. Sometimes it's enough to drive a self-respecting band director to the loony bin. Use this to your advantage.

Put all the percussion instruments in the middle of the room (probably not timpani), and divide students up into groups with numbers equal to the amount of instruments you have. For example: ten percussion instruments = ten kids per group.

Percussion instruments are divided up into high, middle and low pitched instruments. On the board before class, draw the following diagram, large enough for the kids to read from across the room:



Split the class into three groups and assign each a part from above. The kids will clap their rhythm before playing it on the percussion instruments. Start them off with a fairly slow beat, one group at a time. Then do all three at once. It may take them a couple tries to get it right, so re-do it until everyone's got it. Sometimes it helps to yell out the numbers as the kids clap. Rotate parts until all three groups have done the three rhythms.

Once they have the rhythms down, choose enough students to play the percussion instruments (be sure they know which part they are to play: high, middle or low), count them off, then stand back and watch.

You may have the kids already on the percussion switch to another instrument of different pitch, or have them sit down and another group come up. If you don't have much time or a large group, you probably want to move to a new group of students so everyone gets a chance.

Once everyone has a chance to play, the kids can separate into their groups and come up with a rhythm of their own. Give them a chance to clap it on their own and when they're ready, they will perform for each other.

You can set the meter at 8 beats like the above, something more difficult like a seven beat pulse, or make the meter up to the kids.

I've used this exercise many, many times and the kids never tire of it.

Student Conductors

Having the students experiment with conducting is another fun and productive down-time exercise, which you may want to combine with the Interlude, Chapter 27: Conducting.

As some students are fearful of getting in front of a large group, especially when trying something new, I make this exercise volunteer-only.

A good way to boost the numbers of students who want to try this exercise in front of the big group, is to break them into groups of four or five. Have the groups spread out around the room and allow each (make this mandatory) to conduct their small group in something simple, like a scale. Have them do this in several different time signatures, so they learn the different patterns.

You may want to choose a small section of a piece the students know, and hand out a page or two of the score so kids can get an idea of what a conductor sees.

After adequate practice time, come back together as a large group, ask for volunteers to conduct a piece the students know well, or the small section mentioned above.

This exercise will give students a greater respect for your skills as a conductor and teacher, and will also give them a greater understanding of what to watch for when following a conductor.

Send Me Your Ideas!

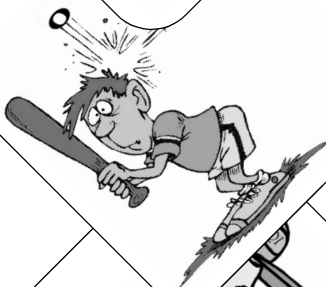
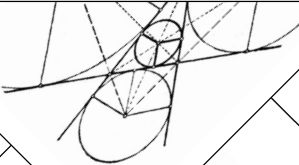
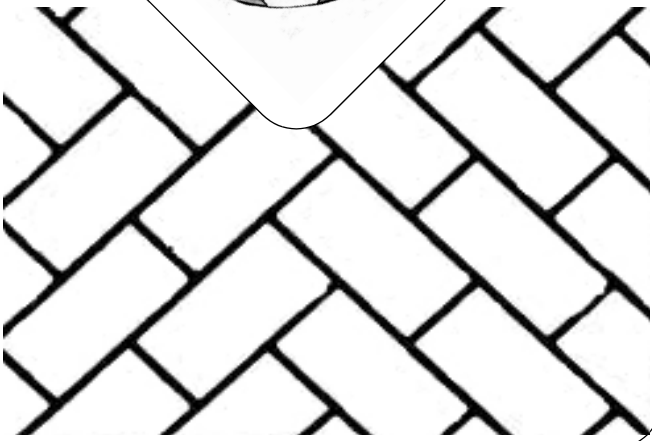
The above are only a small group of options to make your rehearsals more fun and productive. I'm sure there are many other great ideas out there and I'd be excited to hear about them, try them, and put them in the next edition of the *Basic Music Theory Classroom Packet*.

You can reach me with questions, comments or suggestions by phone (907)830-5887, E-mail: jharnum@QuestionsInk.com, or conventional mail: Jon Harnum, PO Box 73747, Fairbanks, AK 99707.

Happy Teaching!

Up Next

In Chapter 4 we'll get into details about using *Basic Music Theory* and the *Basic Music Theory Classroom Packet*.



The Dreaded Theory Session

Overview

- How to structure your session
- Introducing Theory to Students
- Keeping Track of Students' Progress
- The Theory Session
- Correcting Quizzes
- Grading
- Theory as Focusing Tool
- Checklist

First Things First

How Much Time?

Both you and your students would much rather spend your time playing music instead of studying music theory. That's why you'll limit your theory lessons to 30 minute sessions, once a week. The way lessons are structured in *Basic Music Theory*, twenty minutes is enough time to read most chapters quite thoroughly, and ten minutes is long enough for most quizzes.

It's VERY important that you insist students study for the entire 20 minutes before taking the quiz for whichever chapter they're working on. This gives time for the information the student is learning to sink in and really stick. Students will not want to study this long, but you must insist and be FIRM. They'll live and will get used to it. Being firm now will save you, the students, and your aides a lot of trouble and time with un-passed quizzes.

Use your judgement about how quiet students are while doing their theory. Working in pairs is often more enjoyable, but not necessarily productive, so if students aren't staying on task, split 'em up.

Chapter Quizzes are short and should take no more than 5-10 minutes to complete. The longer Part Quizzes take a little longer and may be prepared for and taken over one or two sessions.

If you are fortunate enough to have a modified block schedule, you can use the longer class periods to do theory and still have time for a decent rehearsal before the period is over. If you have a standard 45-50 minute class period, you still have plenty of time to do music theory, and a maybe a little rehearsing besides.

If you do these theory sessions weekly, you'll have the book finished by the year end. If you decide to go bi-weekly, it'll take two. Not much time for a great benefit.

Introducing Theory

If you've not had students working on theory previously, they will not be happy about the extra work. Talk up the importance of theory by telling them that they will never get theory as homework, unless they chose to do it on their own. Also be sure they understand that the more they know about music, the better their (emphasize THEIR) ensemble will be.

Also let them know that what they learn in the way of theory will allow them to pick up and play nearly any instrument (with some practice). Another incentive is to

name any of the most popular groups that kids listen to, and tell them that these professional musicians (many of whom earn millions of dollars) have an excellent grounding in music theory.

Even with all of the buttering-up, the kids will still be resistant. Be assertive and don't back down, no matter how much complaining you may hear. Remember that what is good for us is not always pleasant at first, but much appreciated later. Be kind and firm.

So the kids understand how this system works, you'll give each a copy the information sheet which follows at the end of the chapter. Then you'll split students up into groups and each will create and perform a short skit about one aspect of the theory session: how to study, take tests, hand in tests, recording tests, how grades/passing works, how to treat the books....

What works really well is to have the kids demonstrate how NOT to do these things. It's much funnier, and the humor makes the information stick in our brains much longer.

If you're just beginning this program and your students already have some knowledge of music theory, you can determine where they are to start by having them take an informal, ungraded Part Review (you may photocopy a review from the book for this) of your choice. The reason you're using a Part Review, is that it is cross-referenced, so the student can see where he/she needs to focus.

This can be difficult and time-consuming. I've found that simply having everyone start at the very beginning of the book is effective. Students will pick up information they may not have learned before, and none (or few) will complain about the easy nature of the information they already know. They will appreciate the "easy" A's.

Keeping Track

With *Basic Music Theory Classroom Packet* is a chart for entering student progress on their theory. Posting this in a conspicuous place in the classroom is important so that students can see at a glance where they are, and where they need to go. The form is pretty self-explanatory. There is a space for the kids' names and information related to their progress by chapter and a slot for their book number and condition.

The condition of the book is important, because if there is any damage to the book, you will charge the student accordingly, using the form to be found on the web site (www.QuestionsInk.com).

Another handy chart is for student accounts: money they have from fund-raising, money they owe, and other related items.

Hand Out the Books!

Books will be kept in the classroom, and each student will have their own. You will have already numbered and stickered the books and when they are handed out, have the student write in their name, number and condition of the book on the Student Info Tracking Form. This way, at the end of the year, if the book has more than normal wear, you can charge the student for the unnecessary damage. Be sure this is fully understood while handing out books, so there are no surprises when a student gets a charge for a damaged or missing book.

While books are being handed out, give the kids time to look them over. If the books are new, have the students cut out the piano keyboard in the back of the book. These are numbered (same number as the book) and kept with the book. Again, if these are lost or damaged, students will be charged for them.

The Theory Session

As mentioned before, students will study for a 20 minute period without exception. Students will know where they're to start studying by looking at the Student Info Tracking Form posted in the room.

When students have read the chapter and are ready to use the Chapter reviews, encourage them to use their keyboard from the back of the book to cover up the answers on the right of the page as they go. This will help them become more familiar with the piano keyboard, even before they know how to use it.

The Practical Use sections at the end of each chapter are valuable tools and reinforce the topics recently learned. Consider using these as a gateway to taking the quiz. Have the student show you the work they did before taking the quiz. Another way is to have the student do this work in their notebook, which you'll check periodically through the year. Some of the Practical Use sections require the use of a piano or drum set or other activity. Have a sign-up sheet and limit students' time to about 5 minutes, so everyone gets a chance.

Consider playing some soft Mozart or other appropriate music in the background as they study. I often trade with the kids: I pick the music one session, they pick it the next. This opens up potential problems with offensive lyrics, so be sure the kids know that if they pick inappropriate music, *all* music choices thereafter revert to you.

After the 20 minute study period, announce that anyone wanting to take a Quiz may now do so. To make this as orderly as possible (especially with large groups), call out Chapters and allow those students needing the quiz to come up, get their quiz and sit down before announcing the next Chapter. This can take some time, so if you think they can handle it without too much disruption, let them all come up at once. Be advised that this rarely works :-). Students may also choose to continue studying if they aren't ready to take a quiz.

Always allow students to use their keyboard for all quizzes.

That's it. Pretty simple in print, but the actual implementation will take some time for everyone to get used to. Keep tweaking things until you come up with a system that works best for your program.

Multiple Quizzes

Each quiz has 4 different versions, labeled in the bottom right corner. Chapter Quizzes for Chapter 7, for example, would be CQ:7A, CQ:7B, etc. There are two basic ways to use these multiple quizzes. The first, and simplest, is to rotate the quizzes in a 4 year period. "A" quizzes used in year one, "D" quizzes in year four. This will avoid cheating.

A better, more complicated way, is to use both the 4-year rotation, combined with a per-student rotation. For example, if a student doesn't pass quiz 5A the first time, the second time they take Quiz 5B. If that doesn't stick, they take 5C, and so on. This will more reliably test a student's retention of the information even though it takes a little more coordinating.

Correcting

The faster we get feedback, the better we learn, so get the quizzes corrected and post the results as soon as possible. This duty is best done by an aide as it is very simple, but time-consuming. If you don't have an aide, try to get one, and if you can't, assign the duty to a student in the class. But *do* monitor student progress so you can spot anyone who may need extra help.

You will already have readied the Keys (covered in the checklist coming up), and all it will take will be covering the student's quiz with the key and marking those answers which are incorrect.

Grading

How many answers a student must get correct before continuing is a debatable topic. My personal practice is that a student must get *all* answers correct in the Chapter Quizzes before continuing. This is for several reasons: 1) the questions

are relatively easy, 2) they are multiple-choice, and 3) there are only 5 questions. Adjust this as you see fit.

In the Part Quizzes, I require 90% correct, which means that in a 20 question Part Quiz (the standard) a student may miss only two. This may seem unreasonable, but my kids adjusted to the standard just fine, especially when they realized it wasn't too tough to live up to. Adjust this as you see fit.

I also don't give students a letter grade for any of their quizzes. Either they go on, or they re-do. What I do give a grade for is how many Chapters the student has completed in a grading session (quarter or semester). This is up to you and should be based on how many theory sessions you've had in a grading period.

The Paper Chase

To make papers flow smoothly, the best approach is to have wall-mounted organizers with blank quizzes in each. When students are to take a certain quiz, they know right where to find it.

Also on the wall is a receptacle for completed quizzes to be corrected. Your aide takes them from here and corrects them.

Giving quizzes back to the students is optional. I experimented with several ways. The first was to give all quizzes back to the student and was a nightmare of paperwork. The second way was to throw them all out and worked well except for the pack-rat students who wanted to keep theirs. The final way I use now combines the first two options. In the room is a bin (emptied weekly) into which all the corrected quizzes go. If a student wants their quiz, they take it from the bin. Everybody's happy.

How Many Chapters in a Term?

This depends on how often you'll be doing theory, and what you think is a reasonable amount. It's fairly easy for most students to get through the entire 34 Chapters in a school year. Remember that the Interludes don't require Quizzes (they have to get a break some time, right?), so there are really only 30 Chapters with Quizzes. That works out to barely over three Chapters per month.

You won't be doing theory every single week. Things like concerts and trips and finals and all that other fun stuff will get in the way. On the other hand, once you read the section below, you'll see that theory isn't confined to these once-weekly sessions. Use your judgement about how much theory is required for a passing grade.

If you decide on two chapters per month, students will be able to finish the book in class in two years. Remember, you want your kids to succeed and give them as much positive reinforcement as possible, so this two-year plan is great for that. If you're teaching in a high school, this allows another two years for book II which is being written at this time. Check the web site, www.QuestionsInk.com, for details.

Theory as Focusing Tool

There will be times when your ensemble will find it difficult to focus. This may be during sectionals, rehearsals, or any other time your ensemble is not acting as a cohesive group (say, before vacations or on Fridays).

Avoid thinking of this as “Theory as Punishment” and when a student brings this up (someone will), explain using these words, or something like them: “If you're having trouble working as a group, we have to make progress somehow with the time we have. Since you're not able to work as a group, we'll use our time to make progress on our music theory.”

Better yet, get this fact out in the open from day one. Show your kids that you are there to help them improve in whatever way you can, and that includes theory, especially if things aren't working as an ensemble. Of course, do this in a matter-of-fact way, without animosity. The kids will get it, and most of them will probably agree with you and appreciate the guidance (even if they don't say so).

This trick is most valuable when working in sectionals, when you aren't able to monitor the whole group. If students aren't staying on-task, this is a good solution to the immediate problem, and is also a great way to help kids understand what kind of self-discipline it takes to stay focused.

A few times of this type of thing, and soon it will only take a mention of working on theory to bring the group back into focus. However, don't say this as an idle threat, or it will lose all its power. Mean what you say and follow through. I've known a particular Master teacher who has had her choir students working on theory exclusively for over a week. It works wonders.

Theory Session

1. Study time is at least 20 minutes long, no exceptions. Please work quietly, or time will be extended as necessary.
2. After the 20 minutes is up, if you are ready, teacher will call each Chapter. When the Chapter you are studying is called, go get the quiz. You will have about ten minutes to complete the quiz.
3. Once you are done, turn in the completed quiz to the appropriate place.
4. Results will be posted as soon as the quiz is corrected. See the grading system posted below the student information chart.

Theory Session

1. Study time is at least 20 minutes long, no exceptions. Please work quietly, or time will be extended as necessary.
2. After the 20 minutes is up, if you are ready, teacher will call each Chapter. When the Chapter you are studying is called, go get the quiz. You will have about ten minutes to complete the quiz.
3. Once you are done, turn in the completed quiz to the appropriate place.
4. Results will be posted as soon as the quiz is corrected. See the grading system posted below the student information chart.

Before-the-Kids-Arrive Checklist

- _____ Number the Books and Keyboards
 - _____ Download the template for Avery label #5264 from www.QuestionsInk.com
 - _____ Print up enough labels for your books and stick 'em in there

- _____ Post the Student Tracking Information Form in the Classroom
 - _____ Post your grading system for theory below the chart

- _____ Prepare the Correction Keys
 - _____ Laminate all Keys (your librarian may do this for you)
 - _____ Cut out student answer window (Exacto knife works best)
 - _____ 2-hole punch the Keys at the top of the sheet if you can, and put into a folder in order

- _____ Photocopy Quizzes in appropriate numbers. **Be sure to keep the originals in a safe place!! (you may want to laminate the originals also to preserve them and make it obvious they are not to be handed out)**
 - _____ chop Chapter Quizzes in half.

- _____ Photocopy appropriate numbers of the theory session information sheet. Chop 'em.

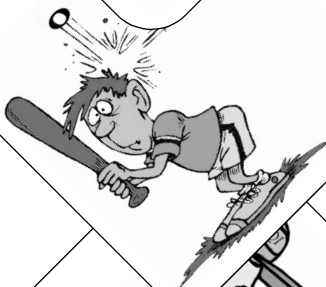
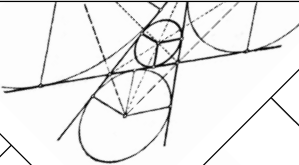
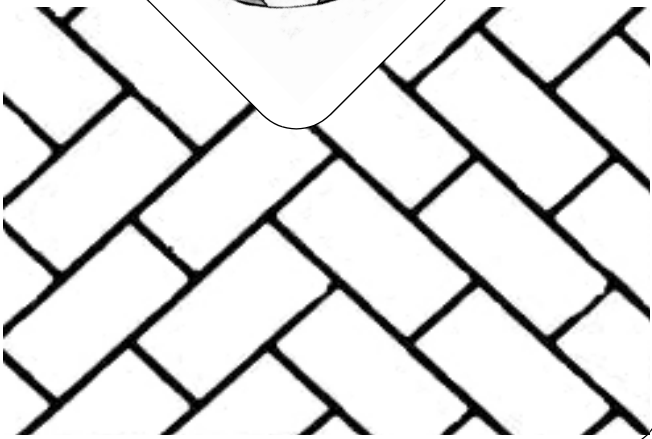
- _____ Place Quizzes in the classroom in a well-labeled spot (wall-mounted organizers work best). Be sure they are accessible to alter-abled students.

- _____ Place a receptacle for finished Quizzes to be deposited in for correcting.

- _____ Place receptacle for recorded Quizzes for student pick-up if you choose this option.

- _____ Train student/parent aide to correct and record quizzes.

The Quizzes



- **When printing, print odd pages only! This will avoid printing the blank back pages of each quiz.**
 - To print odd pages only, on the PDF print screen click “subset” and choose “odd pages only.”
- There are 4 versions of each quiz to curb cheating. In the lower right corner of each quiz is a guide to help you know which is which.
CQ-2A = Quiz for Chapter 2, version A
PQ-4B = Quiz for Part 4, version B
- Be sure to use the right correction key for each quiz. It’s easiest to rotate these quizzes year by year instead of all at once.

- _____ 1. The musical staff has:
 A. one line, no spaces. C. six lines, five spaces.
 B. four lines, five spaces. D. five lines, four spaces.
- _____ 2. The lines and spaces of the musical staff are numbered:
 A. from top to bottom. C. from left to right.
 B. from high to low. D. from bottom to top.
- _____ 3. The top space is space number:
 A. one. C. four.
 B. three. D. five.
- _____ 4. A one line staff is used for:
 A. one instrument only. C. simple melodies
 B. percussion. D. nothing
- _____ 5. One staff and two or more _____.
 A. stave C. staphs
 B. staffs D. staves

Continue

Redo

- _____ 1. The musical staff has:
 A. one line, no spaces. C. six lines, five spaces.
 B. four lines, five spaces. D. five lines, four spaces.
- _____ 2. The lines and spaces of the musical staff are numbered:
 A. from top to bottom. C. from left to right.
 B. from high to low. D. from bottom to top.
- _____ 3. The top space is space number:
 A. one. C. four.
 B. three. D. five.
- _____ 4. A one line staff is used for:
 A. one instrument only. C. simple melodies
 B. percussion. D. nothing
- _____ 5. One staff and two or more _____.
 A. stave C. staphs
 B. staffs D. staves

Continue

Redo

- _____ 1. The musical staff has:
 - A. six lines, five spaces.
 - B. five lines, four spaces.
 - C. one line, no spaces.
 - D. four lines, five spaces.

- _____ 2. The top space is space number:
 - A. five.
 - B. four.
 - C. three.
 - D. one.

- _____ 3. A one line staff is used for:
 - A. one instrument only.
 - B. percussion.
 - C. simple melodies
 - D. nothing

- _____ 4. The lines and spaces of the multi-line musical staff are numbered:
 - A. from high to low.
 - B. from top to bottom.
 - C. from bottom to top.
 - D. from left to right.

- _____ 5. One staff and two or more _____.
 - A. stave
 - B. staffs
 - C. staphs
 - D. staves

Continue

Redo

- _____ 1. The musical staff has:
 - A. six lines, five spaces.
 - B. five lines, four spaces.
 - C. one line, no spaces.
 - D. four lines, five spaces.

- _____ 2. The top space is space number:
 - A. five.
 - B. four.
 - C. three.
 - D. one.

- _____ 3. A one line staff is used for:
 - A. one instrument only.
 - B. percussion.
 - C. simple melodies
 - D. nothing

- _____ 4. The lines and spaces of the musical staff are numbered:
 - A. from high to low.
 - B. from top to bottom.
 - C. from bottom to top.
 - D. from left to right.

- _____ 5. One staff and two or more _____.
 - A. stave
 - B. staffs
 - C. staphs
 - D. staves

Continue

Redo

- _____ 1. A one line staff is used for:
A. one instrument only. C. simple melodies
B. percussion. D. nothing
- _____ 2. One staff and two or more _____.
A. stave C. staphs
B. staffs D. staves
- _____ 3. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.
- _____ 4. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from bottom to top. D. from left to right.
- _____ 5. The top space is space number:
A. one. C. three.
B. five. D. four.

Continue

Redo

- _____ 1. A one line staff is used for:
A. one instrument only. C. simple melodies
B. percussion. D. nothing
- _____ 2. One staff and two or more _____.
A. stave C. staphs
B. staffs D. staves
- _____ 3. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.
- _____ 4. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from bottom to top. D. from left to right.
- _____ 5. The top space is space number:
A. one. C. three.
B. five. D. four.

Continue

Redo

- _____ 1. A one line staff is used for:
A. one instrument only.
B. percussion.
C. simple melodies
D. nothing
- _____ 2. One staff and two or more _____.
A. stave
B. staffs
C. staphs
D. staves
- _____ 3. The musical staff has:
A. six lines, five spaces.
B. one line, no spaces.
C. four lines, five spaces.
D. five lines, four spaces.
- _____ 4. The lines and spaces of the musical staff are numbered:
A. from high to low.
B. from left to right.
C. from top to bottom.
D. from bottom to top.
- _____ 5. The top space is space number:
A. four.
B. five.
C. three.
D. one.

Continue

Redo

- _____ 1. A one line staff is used for:
A. one instrument only.
B. percussion.
C. simple melodies
D. nothing
- _____ 2. One staff and two or more _____.
A. stave
B. staffs
C. staphs
D. staves
- _____ 3. The musical staff has:
A. six lines, five spaces.
B. one line, no spaces.
C. four lines, five spaces.
D. five lines, four spaces.
- _____ 4. The lines and spaces of the musical staff are numbered:
A. from high to low.
B. from left to right.
C. from top to bottom.
D. from bottom to top.
- _____ 5. The top space is space number:
A. four.
B. five.
C. three.
D. one.

Continue

Redo

- _____ 1. A bar line:
A. is one of the five lines of the staff. C. divides the staff into measures.
B. is at the end of a piece of music D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff. C. three inches long.
B. the space between two bar lines. D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. makes music easier to read C. to separate large sections of music
B. to keep notes together D. to confuse beginners
- _____ 4. Do measures have to be the same length?
A. yes C. no
B. only on Thursday D. maybe
- _____ 5. When is a double bar used?
A. at the beginning of a piece of music C. at the end of piece of music
B. at the end of a section. D. both *B* and *C*

Continue

Redo

CQ:3A

- _____ 1. A bar line:
A. is one of the five lines of the staff. C. divides the staff into measures.
B. is at the end of a piece of music D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff. C. three inches long.
B. the space between two bar lines. D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. makes music easier to read C. to separate large sections of music
B. to keep notes together D. to confuse beginners
- _____ 4. Do measures have to be the same length?
A. Yes C. No
B. Only on Thursday D. Maybe
- _____ 5. When is a double bar used?
A. at the beginning of a piece of music C. at the end of piece of music
B. at the end of a section. D. both *B* and *C*

Continue

Redo

CQ:3A

Chapter 3 Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. is one of the five lines of the staff.
B. divides the staff into measures.
C. is at the end of a piece of music
D. is always the third line of the staff.
- _____ 2. A measure is:
A. the space between two bar lines.
B. one of the 4 spaces in a staff.
C. three inches long.
D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. to confuse beginners
B. to keep notes together
C. to separate large sections of music
D. they make music easier to read
- _____ 4. Do measures have to be the same length?
A. no
B. only on Thursday
C. yes
D. maybe
- _____ 5. When is a double bar used?
A. at the end of piece of music
B. at the end of a section.
C. at the beginning of a piece of music
D. both *A* and *B*

Continue**Redo**

CQ:3B

Chapter 3 Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. is one of the five lines of the staff.
B. divides the staff into measures.
C. is at the end of a piece of music
D. is always the third line of the staff.
- _____ 2. A measure is:
A. the space between two bar lines.
B. one of the 4 spaces in a staff.
C. three inches long.
D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. to confuse beginners
B. to keep notes together
C. to separate large sections of music
D. they make music easier to read
- _____ 4. Do measures have to be the same length?
A. no
B. only on Thursday
C. yes
D. maybe
- _____ 5. When is a double bar used?
A. at the end of piece of music
B. at the end of a section.
C. at the beginning of a piece of music
D. both *A* and *B*

Continue**Redo**

CQ:3B

Chapter 3 Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. is at the end of a piece of music.
B. divides the staff into measures.
C. is one of the five lines of the staff.
D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff.
B. three inches long.
C. the space between two bar lines.
D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. to confuse beginners
B. they make music easier to read
C. to separate large sections of music
D. to keep notes together
- _____ 4. Do measures have to be the same length?
A. yes
B. no
C. only on Thursday
D. maybe
- _____ 5. When is a double bar used?
A. notes above or below the staff
B. at the end of a piece of music
C. at the beginning of a piece of music
D. both *B* and *C*

Continue**Redo**

CQ:3C

Chapter 3 Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. is at the end of a piece of music.
B. divides the staff into measures.
C. is one of the five lines of the staff.
D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff.
B. three inches long.
C. the space between two bar lines.
D. used to show how long notes are.
- _____ 3. Why are bar lines used?
A. to confuse beginners
B. they make music easier to read
C. to separate large sections of music
D. to keep notes together
- _____ 4. Do measures have to be the same length?
A. yes
B. no
C. only on Thursday
D. maybe
- _____ 5. When is a double bar used?
A. notes above or below the staff
B. at the end of a section.
C. at the beginning of a piece of music
D. both *B* and *C*

Continue**Redo**

CQ:3C

Chapter 3 Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. divides the staff into measures.
B. is at the end of a piece of music.
C. is one of the five lines of the staff.
D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff.
B. three inches long.
C. used to show how long notes are.
D. the space between two bar lines.
- _____ 3. Why are bar lines used?
A. to confuse beginners
B. to separate large sections of music
C. they make music easier to read
D. to keep notes together
- _____ 4. Do measures have to be the same length?
A. yes
B. maybe
C. only on Thursday
D. no
- _____ 5. When is a double bar used?
A. notes above or below the staff
B. at the end of a piece of music
C. at the beginning of a piece of music
D. both *B* and *C*

Continue**Redo**

CQ:3D

Chapter 3 Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. divides the staff into measures.
B. is at the end of a piece of music.
C. is one of the five lines of the staff.
D. is always the third line of the staff.
- _____ 2. A measure is:
A. one of the 4 spaces in a staff.
B. three inches long.
C. used to show how long notes are.
D. the space between two bar lines.
- _____ 3. Why are bar lines used?
A. to confuse beginners
B. to separate large sections of music
C. they make music easier to read
D. to keep notes together
- _____ 4. Do measures have to be the same length?
A. yes
B. maybe
C. only on Thursday
D. no
- _____ 5. When is a double bar used?
A. notes above or below the staff
B. at the end of a piece of music
C. at the beginning of a piece of music
D. both *B* and *C*

Continue**Redo**

CQ:3D

Chapter 4 Quiz**Class** _____ **Date** _____ **Name** _____

- _____ 1. How many beats does a whole note get?
A. one C. three
B. two D. four
- _____ 2. How many beats does a half note get?
A. two C. one
B. one half D. four
- _____ 3. How many beats does a quarter note get?
A. one fourth C. two
B. one D. four
- _____ 4. If a note is above the third line, its stem goes:
A. up C. down
B. right D. left
- _____ 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Continue**Redo**

CQ:4B

Chapter 4 Quiz**Class** _____ **Date** _____ **Name** _____

- _____ 1. How many beats does a whole note get?
A. one C. three
B. two D. four
- _____ 2. How many beats does a half note get?
A. two C. one
B. one half D. four
- _____ 3. How many beats does a quarter note get?
A. one fourth C. two
B. one D. four
- _____ 4. If a note is above the third line, its stem goes:
A. up C. down
B. right D. left
- _____ 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Continue**Redo**

CQ:4B

- _____ 1. How many beats does a whole note get?
A. one C. three
B. four D. two
- _____ 2. How many beats does a half note get?
A. four C. one
B. one half D. two
- _____ 3. How many beats does a quarter note get?
A. one C. two
B. one fourth D. four
- _____ 4. If a note is above the third line, its stem goes:
A. up. C. right.
B. down. D. left.
- _____ 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Continue

Redo

- _____ 1. How many beats does a whole note get?
A. one C. three
B. four D. two
- _____ 2. How many beats does a half note get?
A. four C. one
B. one half D. two
- _____ 3. How many beats does a quarter note get?
A. one C. two
B. one fourth D. four
- _____ 4. If a note is above the third line, its stem goes:
A. up. C. right.
B. down. D. left.
- _____ 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Continue

Redo

- _____ 1. How many beats does a whole note get?
A. four
B. one
C. three
D. two
- _____ 2. How many beats does a half note get?
A. four
B. one half
C. two
D. one
- _____ 3. How many beats does a quarter note get?
A. four
B. one fourth
C. two
D. one
- _____ 4. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- _____ 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Continue

Redo

- _____ 1. How many beats does a whole note get?
A. four
B. one
C. three
D. two
- _____ 2. How many beats does a half note get?
A. four
B. one half
C. two
D. one
- _____ 3. How many beats does a quarter note get?
A. four
B. one fourth
C. two
D. one
- _____ 4. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- _____ 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Continue

Redo

Chapter 5 Quiz **Class** _____ **Date** _____ **Name** _____

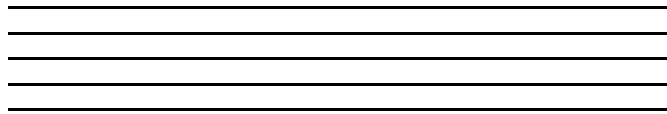
- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. fourth line, 1 beat C. fourth line, four beats
B. third line, 4 beats D. third line, three beats

- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats C. fourth line, four beats
B. third line, 4 beats D. third line, 2 beats

- _____ 3. How many beats does a quarter rest get?
A. four C. two
B. one fourth D. one

- _____ 4. What does a rest show?
A. silence C. nothing
B. sound D. resting

- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



Continue

Redo

CQ:5A

Chapter 5 Quiz **Class** _____ **Date** _____ **Name** _____


- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. fourth line, 1 beat C. fourth line, four beats
B. third line, 4 beats D. third line, three beats

- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats C. fourth line, four beats
B. third line, 4 beats D. third line, 2 beats

- _____ 3. How many beats does a quarter rest get?
A. four C. two
B. one fourth D. one

- _____ 4. What does a rest show?
A. silence C. nothing
B. sound D. resting

- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.

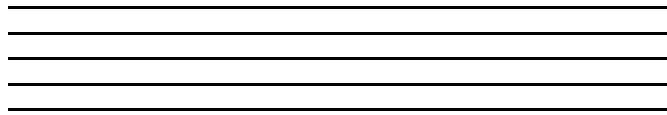


Continue

Redo

CQ:5A

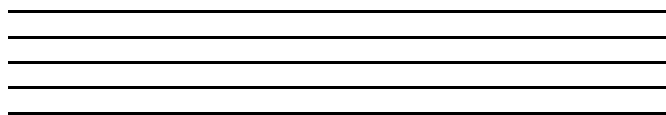
- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. fourth line, four beats C. fourth line, 1 beat
B. third line, 4 beats D. third line, three beats
- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats C. fourth line, four beats
B. third line, 2 beats D. third line, 4 beats
- _____ 3. How many beats does a quarter rest get?
A. four C. one
B. one fourth D. two
- _____ 4. What does a rest show?
A. resting C. nothing
B. sound D. silence
- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



Continue

Redo

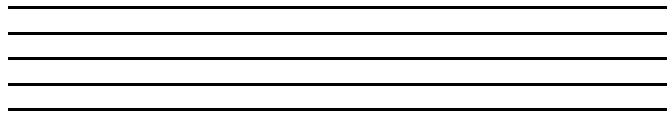
- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. fourth line, four beats C. fourth line, 1 beat
B. third line, 4 beats D. third line, three beats
- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats C. fourth line, four beats
B. third line, 2 beats D. third line, 4 beats
- _____ 3. How many beats does a quarter rest get?
A. four C. one
B. one fourth D. two
- _____ 4. What does a rest show?
A. resting C. nothing
B. sound D. silence
- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



Continue

Redo

- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. third line, 4 beats D. fourth line, four beats
- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats C. third line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 3. How many beats does a quarter rest get?
A. four C. one fourth
B. one D. two
- _____ 4. What does a rest show?
A. silence C. nothing
B. sound D. resting
- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



_____ 6.
Continue

Redo

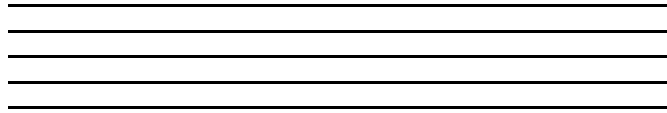
- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. third line, 4 beats D. fourth line, four beats
- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats C. third line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 3. How many beats does a quarter rest get?
A. four C. one fourth
B. one D. two
- _____ 4. What does a rest show?
A. silence C. nothing
B. sound D. resting
- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



Continue

Redo

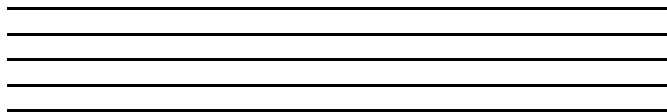
- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats
- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 3. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two
- _____ 4. What does a rest show?
A. nothing C. silence
B. sound D. resting
- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



Continue

Redo

- _____ 1. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats
- _____ 2. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 3. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two
- _____ 4. What does a rest show?
A. nothing C. silence
B. sound D. resting
- _____ 5. On the staff below, draw a quarter rest, a half rest and a whole rest.



Continue

Redo

Part I Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.
- _____ 2. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.
- _____ 3. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.
- _____ 4. The top space is space number:
A. four. C. three.
B. five. D. one.
- _____ 5. Do measures have to be the same length?
A. yes C. only on Thursday
B. maybe D. no
- _____ 6. When is a double bar used?
A. notes above or below the staff C. at the beginning of a piece of music
B. at the end of a piece of music D. both *B* and *C*
- _____ 7. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.
- _____ 8. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats
- _____ 9. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 10. How many beats does a whole note get?
A. four C. three
B. one D. two
- _____ 11. How many beats does a half note get?
A. four C. two
B. one half D. one
- _____ 12. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one
- _____ 13. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two

- _____ 14. What does a rest show?
A. nothing
B. sound
C. silence
D. nap time
- _____ 15. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- _____ 16. Does all the information in this Part make sense to you?
A. yes
B. no

Continue

Redo

Part I Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. divides the staff into measures.
B. is at the end of a piece of music.
C. is one of the five lines of the staff.
D. is always the third line of the staff.
- _____ 2. How many beats does a whole note get?
A. four
B. one
C. three
D. two
- _____ 3. How many beats does a half note get?
A. four
B. one half
C. two
D. one
- _____ 4. How many beats does a quarter note get?
A. four
B. one fourth
C. two
D. one
- _____ 5. How many beats does a quarter rest get?
A. one
B. four
C. one fourth
D. two
- _____ 6. The lines and spaces of the musical staff are numbered:
A. from high to low.
B. from left to right.
C. from top to bottom.
D. from bottom to top.
- _____ 7. The musical staff has:
A. six lines, five spaces.
B. one line, no spaces.
C. four lines, five spaces.
D. five lines, four spaces.
- _____ 8. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats
B. fourth line, four beats
C. fourth line, 1 beat
D. third line, 4 beats
- _____ 9. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats
B. fourth line, four beats
C. fourth line, 2 beats
D. third line, 4 beats
- _____ 10. A measure is:
A. one of the 4 spaces in a staff.
B. three inches long.
C. used to show how long notes are.
D. the space between two bar lines.
- _____ 11. The top space is space number:
A. four.
B. five.
C. three.
D. one.
- _____ 12. Do measures have to be the same length?
A. yes
B. maybe
C. only on Thursday
D. no
- _____ 13. When is a double bar used?
A. notes above or below the staff
B. at the end of a piece of music
C. at the beginning of a piece of music
D. both *B* and *C*

- _____ 14. What does a rest show?
A. nothing
B. sound
C. silence
D. nap time
- _____ 15. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- _____ 16. Does all the information in this Part make sense to you?
A. yes
B. no

Continue

Redo

Part I Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.
- _____ 2. What does a rest show?
A. nothing C. silence
B. sound D. nap time
- _____ 3. If a note is above the third line, its stem goes:
A. down. C. right.
B. up. D. left.
- _____ 4. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two
- _____ 5. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.
- _____ 6. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.
- _____ 7. How many beats does a whole note get?
A. four C. three
B. one D. two
- _____ 8. How many beats does a half note get?
A. four C. two
B. one half D. one
- _____ 9. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one
- _____ 10. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats
- _____ 11. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- _____ 12. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.
- _____ 13. The top space is space number:
A. four. C. three.
B. five. D. one.

- _____ 14. Do measures have to be the same length?
A. yes
B. maybe
C. only on Thursday
D. no
- _____ 15. When is a double bar used?
A. notes above or below the staff
B. at the end of a piece of music
C. at the beginning of a piece of music
D. both *B* and *C*
- _____ 16. Does all the information in this Part make sense to you?
A. yes
B. no

Continue

Redo

Part I Quiz

Class _____

Date _____

Name _____

- _____ 1. A bar line:
A. divides the staff into measures.
B. is at the end of a piece of music.
C. is one of the five lines of the staff.
D. is always the third line of the staff.
- _____ 2. Do measures have to be the same length?
A. yes
B. maybe
C. only on Thursday
D. no
- _____ 3. What does a rest show?
A. nothing
B. sound
C. silence
D. nap time
- _____ 4. How many beats does a quarter rest get?
A. one
B. four
C. one fourth
D. two
- _____ 5. The lines and spaces of the musical staff are numbered:
A. from high to low.
B. from left to right.
C. from top to bottom.
D. from bottom to top.
- _____ 6. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats
B. fourth line, four beats
C. fourth line, 2 beats
D. third line, 4 beats
- _____ 7. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- _____ 8. A measure is:
A. one of the 4 spaces in a staff.
B. three inches long.
C. used to show how long notes are.
D. the space between two bar lines.
- _____ 9. The musical staff has:
A. six lines, five spaces.
B. one line, no spaces.
C. four lines, five spaces.
D. five lines, four spaces.
- _____ 10. How many beats does a whole note get?
A. four
B. one
C. three
D. two
- _____ 11. How many beats does a half note get?
A. four
B. one half
C. two
D. one
- _____ 12. How many beats does a quarter note get?
A. four
B. one fourth
C. two
D. one
- _____ 13. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats
B. fourth line, four beats
C. fourth line, 1 beat
D. third line, 4 beats

- _____ 14. The top space is space number:
A. four. C. three.
B. five. D. one.
- _____ 15. When is a double bar used?
A. notes above or below the staff C. at the beginning of a piece of music
B. at the end of a piece of music D. both *B* and *C*
- _____ 16. Does all the information in this Part make sense to you?
A. yes B. no

Continue

Redo

- _____ 1. What is another name for the meter of a piece of music?
- | | |
|------------|-------------------|
| A. pulse | C. time signature |
| B. rhythms | D. beat |
- _____ 2. What does the top number of the meter tell you?
- | | |
|-------------------------------|-------------------------------|
| A. which note gets one beat | C. which pitch gets one beat |
| B. how many beats per measure | D. how many notes per measure |
- _____ 3. What does the bottom number of the meter tell you?
- | | |
|-------------------------------|-------------------------------|
| A. how many beats per measure | C. how many notes per measure |
| B. which pitch gets one beat | D. which note gets one beat |
- _____ 4. Where does the meter appear in a piece of music?
- | | |
|------------------------------|-------------------------------|
| A. right after the clef sign | C. on the third line |
| B. before the staff | D. right before the clef sign |
- _____ 5. What are the three most common meters?
- | | |
|------------------|------------------|
| A. 4/4, 6/8, 3/4 | C. 4/4, 3/4, 2/4 |
| B. 4/4, 2/4, 2/2 | D. 4/4, 3/4, 5/4 |

Continue

Redo

CQ:6A

- _____ 1. What is another name for the meter of a piece of music?
- | | |
|------------|-------------------|
| A. pulse | C. time signature |
| B. rhythms | D. beat |
- _____ 2. What does the top number of the meter tell you?
- | | |
|-------------------------------|-------------------------------|
| A. which note gets one beat | C. which pitch gets one beat |
| B. how many beats per measure | D. how many notes per measure |
- _____ 3. What does the bottom number of the meter tell you?
- | | |
|-------------------------------|-------------------------------|
| A. how many beats per measure | C. how many notes per measure |
| B. which pitch gets one beat | D. which note gets one beat |
- _____ 4. Where does the meter appear in a piece of music?
- | | |
|------------------------------|-------------------------------|
| A. right after the clef sign | C. on the third line |
| B. before the staff | D. right before the clef sign |
- _____ 5. What are the three most common meters?
- | | |
|------------------|------------------|
| A. 4/4, 6/8, 3/4 | C. 4/4, 3/4, 2/4 |
| B. 4/4, 2/4, 2/2 | D. 4/4, 3/4, 5/4 |

Continue

Redo

CQ:6A

Chapter 6 Quiz

Class _____ Date _____ Name _____

- _____ 1. What is another name for the meter of a piece of music?
A. pulse C. rhythms
B. time signature D. beat
- _____ 2. What does the top number of the meter tell you?
A. which note gets one beat C. how many beats per measure
B. which pitch gets one beat D. how many notes per measure
- _____ 3. What does the bottom number of the meter tell you?
A. which note gets one beat C. how many notes per measure
B. which pitch gets one beat D. how many beats per measure
- _____ 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. on the third line
B. before the staff D. right after the clef sign
- _____ 5. What are the three most common meters?
A. $4/4$, $6/8$, $3/4$ C. $4/4$, $2/4$, $2/2$
B. $4/4$, $3/4$, $2/4$ D. $4/4$, $3/4$, $5/4$

Continue

Redo

CQ:6B

Chapter 6 Quiz

Class _____ Date _____ Name _____

- _____ 1. What is another name for the meter of a piece of music?
A. pulse C. rhythms
B. time signature D. beat
- _____ 2. What does the top number of the meter tell you?
A. which note gets one beat C. how many beats per measure
B. which pitch gets one beat D. how many notes per measure
- _____ 3. What does the bottom number of the meter tell you?
A. which note gets one beat C. how many notes per measure
B. which pitch gets one beat D. how many beats per measure
- _____ 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. on the third line
B. before the staff D. right after the clef sign
- _____ 5. What are the three most common meters?
A. $4/4$, $6/8$, $3/4$ C. $4/4$, $2/4$, $2/2$
B. $4/4$, $3/4$, $2/4$ D. $4/4$, $3/4$, $5/4$

Continue

Redo

CQ:6B

- _____ 1. What is another name for the meter of a piece of music?
A. time signature C.rhythms
B. pulse D. beat

- _____ 2. What does the top number of the meter tell you?
A. which note gets one beat C. how many notes per measure
B. which pitch gets one beat D. how many beats per measure

- _____ 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. how many notes per measure
B. which note gets one beat D. how many beats per measure

- _____ 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. right after the clef sign
B. before the staff D. on the third line

- _____ 5. What are the three most common meters?
A. 4/4, 6/8, 3/4 C. 4/4, 3/4, 2/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Continue

Redo

- _____ 1. What is another name for the meter of a piece of music?
A. time signature C.rhythms
B. pulse D. beat

- _____ 2. What does the top number of the meter tell you?
A. which note gets one beat C. how many notes per measure
B. which pitch gets one beat D. how many beats per measure

- _____ 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. how many notes per measure
B. which note gets one beat D. how many beats per measure

- _____ 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. right after the clef sign
B. before the staff D. on the third line

- _____ 5. What are the three most common meters?
A. 4/4, 6/8, 3/4 C. 4/4, 3/4, 2/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Continue

Redo

- _____ 1. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature

- _____ 2. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat

- _____ 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure

- _____ 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line

- _____ 5. What are the three most common meters?
A. 4/4, 3/4, 2/4 C. 4/4, 6/8, 3/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Continue

Redo

- _____ 1. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature

- _____ 2. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat

- _____ 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure

- _____ 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line

- _____ 5. What are the three most common meters?
A. 4/4, 3/4, 2/4 C. 4/4, 6/8, 3/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Continue

Redo

Chapter 7 Quiz **Class** _____ **Date** _____ **Name** _____

- ____ 1. When writing out the counting, what is used to show a rest?
A. parentheses C. silence
B. small numbers D. no numbers
- ____ 2. How is the count for a whole note written?
A. 1 2 3 4 C. 1-2 3-4
B. 1, 2, 3, 4 D. 1-2-3-4
- ____ 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. 1 (2) 3 C. **1 2 3**
B. **1 2 3 4** D. **1-2-3**
- ____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. not at all
B. normally D. softly
- ____ 5. The count of any measure begins with what?
A. 3 C. 2
B. 1 D. 4

Continue

Redo

Chapter 7 Quiz **Class** _____ **Date** _____ **Name** _____

- ____ 1. When writing out the counting, what is used to show a rest?
A. parentheses C. silence
B. small numbers D. no numbers
- ____ 2. How is the count for a whole note written?
A. 1 2 3 4 C. 1-2 3-4
B. 1, 2, 3, 4 D. 1-2-3-4
- ____ 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. 1 (2) 3 C. **1 2 3**
B. **1 2 3 4** D. **1-2-3**
- ____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. not at all
B. normally D. softly
- ____ 5. The count of any measure begins with what?
A. 3 C. 2
B. 1 D. 4

Continue

Redo

- _____ 1. When writing out the counting, what is used to show a rest?
A. silence C. parentheses
B. small numbers D. no numbers
- _____ 2. How is the count for a whole note written?
A. 1 2 3 4 C. 1-2 3-4
B. 1-2-3-4 D. 1, 2, 3, 4
- _____ 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. **1 2 3** C. 1 (2) 3
B. **1 2 3 4** D. **1-2-3**
- _____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. softly
B. normally D. not at all
- _____ 5. The count of any measure begins with what?
A. 3 C. 2
B. 4 D. 1

Continue

Redo

- _____ 1. When writing out the counting, what is used to show a rest?
A. silence C. parentheses
B. small numbers D. no numbers
- _____ 2. How is the count for a whole note written?
A. 1 2 3 4 C. 1-2 3-4
B. 1-2-3-4 D. 1, 2, 3, 4
- _____ 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. **1 2 3** C. 1 (2) 3
B. **1 2 3 4** D. **1-2-3**
- _____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. softly
B. normally D. not at all
- _____ 5. The count of any measure begins with what?
A. 3 C. 2
B. 4 D. 1

Continue

Redo

Chapter 7 Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. When writing out the counting, what is used to show a rest?
A. silence
B. parentheses
C. small numbers
D. no numbers
- _____ 2. How is the count for a whole note written?
A. **1-2-3-4**
B. 1 2 3 4
C. 1-2 3-4
D. 1, 2, 3, 4
- _____ 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. **1-2-3**
B. **1 2 3 4**
C. 1 (2) 3
D. **1 2 3**
- _____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent
B. softly
C. normally
D. not at all
- _____ 5. The count of any measure begins with what?
A. 3
B. 4
C. 1
D. 2

Continue**Redo**

CQ:7D

Chapter 7 Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. When writing out the counting, what is used to show a rest?
A. silence
B. parentheses
C. small numbers
D. no numbers
- _____ 2. How is the count for a whole note written?
A. **1-2-3-4**
B. 1 2 3 4
C. 1-2 3-4
D. 1, 2, 3, 4
- _____ 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. **1-2-3**
B. **1 2 3 4**
C. 1 (2) 3
D. **1 2 3**
- _____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent
B. softly
C. normally
D. not at all
- _____ 5. The count of any measure begins with what?
A. 3
B. 4
C. 1
D. 2

Continue**Redo**

CQ:7D

- How many eighth notes are in one beat of $\frac{4}{4}$ time?
A. 3 C. 4
B. 2 D. 1
- How is the count written for a measure sixteenth notes in $\frac{2}{4}$ time?
A. 1 + 2 + C. 1 e + a
B. 1 e + a 2 e + a D. 1-2
- How many sixteenth notes are in one beat of $\frac{3}{4}$ time?
A. 4 C. 1
B. 3 D. 2
- What is an upbeat?
A. a fast tempo C. eighth notes
B. a note high on the staff D. the "+" of a beat
- What is the count for this example?



- (1) + a 2+ 3 e + a 4 e + a C. (1) + a 2 + 3 e + a (4) e + a
- (1) + 2 + 3 e + a (4) e + a D. (1) e + 2 + 3 e + a (4) e + a

Continue

Redo

CQ:8A

- How many eighth notes are in one beat of $\frac{4}{4}$ time?
A. 3 C. 4
B. 2 D. 1
- How is the count written for a measure sixteenth notes in $\frac{2}{4}$ time?
A. 1 + 2 + C. 1 e + a
B. 1 e + a 2 e + a D. 1-2
- How many sixteenth notes are in one beat of $\frac{3}{4}$ time?
A. 4 C. 1
B. 3 D. 2
- What is an upbeat?
A. a fast tempo C. eighth notes
B. a note high on the staff D. the "+" of a beat
- What is the count for this example?



- (1) + a 2+ 3 e + a 4 e + a C. (1) + a 2 + 3 e + a (4) e + a
- (1) + 2 + 3 e + a (4) e + a D. (1) e + 2 + 3 e + a (4) e + a

Continue

Redo

CQ:8A

Chapter 8 Quiz

Class _____ Date _____ Name _____

- _____ 1. How many eighth notes are in one beat of 4/4 time?
A. 3 C. 2
B. 4 D. 1
- _____ 2. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 + 2 + C. 1 e + a
B. 1-2 D. 1 e + a 2 e + a
- _____ 3. How many sixteenth notes are in one beat of 3/4 time?
A. 3 C. 1
B. 4 D. 2
- _____ 4. What is an upbeat?
A. the “+” of a beat C. eighth notes
B. a note high on the staff D. a fast tempo
- _____ 5. What is the count for this example?



- A. (1) + a 2 + 3 e + a 4 e + a C. (1) + 2 + 3 e + a (4) e + a
B. (1) + a 2 + 3 e + a (4) e + a D. (1) e + 2 + 3 e + a (4) e + a

Continue

Redo

CQ:8B

Chapter 8 Quiz

Class _____ Date _____ Name _____

- _____ 1. How many eighth notes are in one beat of 4/4 time?
A. 3 C. 2
B. 4 D. 1
- _____ 2. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 + 2 + C. 1 e + a
B. 1-2 D. 1 e + a 2 e + a
- _____ 3. How many sixteenth notes are in one beat of 3/4 time?
A. 3 C. 1
B. 4 D. 2
- _____ 4. What is an upbeat?
A. the “+” of a beat C. eighth notes
B. a note high on the staff D. a fast tempo
- _____ 5. What is the count for this example?



- A. (1) + a 2 + 3 e + a 4 e + a C. (1) + 2 + 3 e + a (4) e + a
B. (1) + a 2 + 3 e + a (4) e + a D. (1) e + 2 + 3 e + a (4) e + a

Continue

Redo

CQ:8B

- _____ 1. How many eighth notes are in one beat of 4/4 time?
 A. 2 C. 3
 B. 4 D. 1
- _____ 2. How is the count written for a measure sixteenth notes in 2/4 time?
 A. 1 + 2 + C. 1 e + a 2 e + a
 B. 1-2 D. 1 e + a
- _____ 3. How many sixteenth notes are in one beat of 3/4 time?
 A. 3 C. 4
 B. 1 D. 2
- _____ 4. What is an upbeat?
 A. a note high on the staff C. eighth notes
 B. the "+" of a beat D. a fast tempo
- _____ 5. What is the count for this example?



- A. (1) + a 2 + 3 e + a 4 e + a C. (1) + 2 + 3 e + a (4) e + a
 B. (1) e + 2 + 3 e + a (4) e + a D. (1) + a 2 + 3 e + a (4) e + a

Continue

Redo

CQ:8C

- _____ 1. How many eighth notes are in one beat of 4/4 time?
 A. 2 C. 3
 B. 4 D. 1
- _____ 2. How is the count written for a measure sixteenth notes in 2/4 time?
 A. 1 + 2 + C. 1 e + a 2 e + a
 B. 1-2 D. 1 e + a
- _____ 3. How many sixteenth notes are in one beat of 3/4 time?
 A. 3 C. 4
 B. 1 D. 2
- _____ 4. What is an upbeat?
 A. a note high on the staff C. eighth notes
 B. the "+" of a beat D. a fast tempo
- _____ 5. What is the count for this example?



- A. (1) + a 2 + 3 e + a 4 e + a C. (1) + 2 + 3 e + a (4) e + a
 B. (1) e + 2 + 3 e + a (4) e + a D. (1) + a 2 + 3 e + a (4) e + a

Continue

Redo

CQ:8C

Chapter 8 Quiz

Class _____ Date _____ Name _____

- _____ 1. How many eighth notes are in one beat of 4/4 time?
 A. 1
 B. 4
 C. 3
 D. 2
- _____ 2. How is the count written for a measure sixteenth notes in 2/4 time?
 A. 1 e + a 2 e + a
 B. 1-2
 C. 1 + 2 +
 D. 1 e + a
- _____ 3. How many sixteenth notes are in one beat of 3/4 time?
 A. 3
 B. 1
 C. 2
 D. 4
- _____ 4. What is an upbeat?
 A. a note high on the staff
 B. eighth notes
 C. the “+” of a beat
 D. a fast tempo
- _____ 5. What is the count for this example?



- A. (1) + a 2 + 3 e + a (4) e + a
 B. (1) e + 2 + 3 e + a (4) e + a
 C. (1) + 2 + 3 e + a (4) e + a
 D. (1) + a 2 + 3 e + a 4 e + a

Continue

Redo

CQ:8D

Chapter 8 Quiz

Class _____ Date _____ Name _____

- _____ 1. How many eighth notes are in one beat of 4/4 time?
 A. 1
 B. 4
 C. 3
 D. 2
- _____ 2. How is the count written for a measure sixteenth notes in 2/4 time?
 A. 1 e + a 2 e + a
 B. 1-2
 C. 1 + 2 +
 D. 1 e + a
- _____ 3. How many sixteenth notes are in one beat of 3/4 time?
 A. 3
 B. 1
 C. 2
 D. 4
- _____ 4. What is an upbeat?
 A. a note high on the staff
 B. eighth notes
 C. the “+” of a beat
 D. a fast tempo
- _____ 5. What is the count for this example?



- A. (1) + a 2 + 3 e + a (4) e + a
 B. (1) e + 2 + 3 e + a (4) e + a
 C. (1) + 2 + 3 e + a (4) e + a
 D. (1) + a 2 + 3 e + a 4 e + a

Continue

Redo

CQ:8D

Chapter 9 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. How long is a dotted whole rest in 6/4 time?
A. 4 beats C. 2 beats
B. 6 beats D. 3 beats
- _____ 2. How long is a dotted half note in 4/4 time?
A. three beats C. six beats
B. one beat D. four beats
- _____ 3. What does a dot do to a note or rest?
A. makes it longer by a quarter C. doubles the length
B. makes it longer by half D. makes it shorter by half
- _____ 4. How long is a dotted eighth note?
A. one beat C. 2 beats
B. 1/2 beat D. 3/4 of a beat
- _____ 5. What type of note usually follows a dotted eighth note?
A. eighth note C. half note
B. quarter note D. sixteenth note

Continue

Redo

CQ:9A

Chapter 9 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. How long is a dotted whole rest in 6/4 time?
A. 4 beats C. 2 beats
B. 6 beats D. 3 beats
- _____ 2. How long is a dotted half note in 4/4 time?
A. three beats C. six beats
B. one beat D. four beats
- _____ 3. What does a dot do to a note or rest?
A. makes it longer by a quarter C. doubles the length
B. makes it longer by half D. makes it shorter by half
- _____ 4. How long is a dotted eighth note?
A. one beat C. 2 beats
B. 1/2 beat D. 3/4 of a beat
- _____ 5. What type of note usually follows a dotted eighth note?
A. eighth note C. half note
B. quarter note D. sixteenth note

Continue

Redo

CQ:9A

Chapter 9 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. How long is a dotted whole rest in $\frac{6}{4}$ time?
A. 6 beats C. 4 beats
B. 2 beats D. 3 beats
- _____ 2. How long is a dotted half note in $\frac{4}{4}$ time?
A. four beats C. six beats
B. three beats D. one beat
- _____ 3. What does a dot do to a note or rest?
A. doubles the length C. makes it longer by half
B. makes it longer by a quarter D. makes it shorter by half
- _____ 4. How long is a dotted eighth note?
A. one beat C. $\frac{1}{2}$ beat
B. $\frac{3}{4}$ of a beat D. 2 beats
- _____ 5. What type of note usually follows a dotted eighth note?
A. sixteenth note C. half note
B. eighth note D. quarter note

Continue

Redo

CQ:9C

Chapter 9 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. How long is a dotted whole rest in $\frac{6}{4}$ time?
A. 6 beats C. 4 beats
B. 2 beats D. 3 beats
- _____ 2. How long is a dotted half note in $\frac{4}{4}$ time?
A. four beats C. six beats
B. three beats D. one beat
- _____ 3. What does a dot do to a note or rest?
A. doubles the length C. makes it longer by half
B. makes it longer by a quarter D. makes it shorter by half
- _____ 4. How long is a dotted eighth note?
A. one beat C. $\frac{1}{2}$ beat
B. $\frac{3}{4}$ of a beat D. 2 beats
- _____ 5. What type of note usually follows a dotted eighth note?
A. sixteenth note C. half note
B. eighth note D. quarter note

Continue

Redo

CQ:9C

- ____ 1. How long is a dotted whole rest in $6/4$ time?
A. 2 beats
B. 6 beats
C. 4 beats
D. 3 beats
- ____ 2. How long is a dotted half note in $4/4$ time?
A. four beats
B. six beats
C. three beats
D. one beat
- ____ 3. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- ____ 4. How long is a dotted eighth note?
A. $3/4$ of a beat
B. one beat
C. $1/2$ beat
D. 2 beats
- ____ 5. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note

Continue

Redo

CQ:9D

- ____ 1. How long is a dotted whole rest in $6/4$ time?
A. 2 beats
B. 6 beats
C. 4 beats
D. 3 beats
- ____ 2. How long is a dotted half note in $4/4$ time?
A. four beats
B. six beats
C. three beats
D. one beat
- ____ 3. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- ____ 4. How long is a dotted eighth note?
A. $3/4$ of a beat
B. one beat
C. $1/2$ beat
D. 2 beats
- ____ 5. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note

Continue

Redo

CQ:9D

Chapter 10 Quiz Class _____ Date _____ Name _____

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li
B. 1 2 3 1 2 3
C. 1 an da 2 an da
D. 1 tri ple 2 tri ple
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 la li + la li 2 la li + la li
D. 1 tri ple + tri ple 2 tri ple + tri ple
- _____ 5. How long is the quarter note triplet figure?
A. 1 beat
B. 3 beats
C. 2 beats
D. 4 beats

Continue

Redo

CQ:10A

Chapter 10 Quiz Class _____ Date _____ Name _____

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li
B. 1 2 3 1 2 3
C. 1 an da 2 an da
D. 1 tri ple 2 tri ple
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 la li + la li 2 la li + la li
D. 1 tri ple + tri ple 2 tri ple + tri ple
- _____ 5. How long is the quarter note triplet figure?
A. 1 beat
B. 3 beats
C. 2 beats
D. 4 beats

Continue

Redo

CQ:10A

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 3 beats
B. 1 beat D. 2 beats
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 1/2 beat C. 3 beats
B. 1 beat D. 2 beats
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li C. 1 tri ple 2 tri ple
B. 1 2 3 1 2 3 D. 1 an da 2 an da
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 5. How long is the quarter note triplet figure?
A. 1 beat C. 2 beats
B. 3 beats D. 4 beats

Continue

Redo

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 3 beats
B. 1 beat D. 2 beats
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 1/2 beat C. 3 beats
B. 1 beat D. 2 beats
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li C. 1 tri ple 2 tri ple
B. 1 2 3 1 2 3 D. 1 an da 2 an da
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 5. How long is the quarter note triplet figure?
A. 1 beat C. 2 beats
B. 3 beats D. 4 beats

Continue

Redo

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 1 beat
B. 3 beats D. 2 beats
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 3 beats
B. 1 beat D. 1/2 beat
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li C. 1 2 3 1 2 3
B. 1 tri ple 2 tri ple D. 1 an da 2 an da
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li + la li 2 la li + la li D. 1 la li 2 la li 3 la li
- _____ 5. How long is the quarter note triplet figure?
A. 1 beat C. 3 beats
B. 2 beats D. 4 beats

Continue

Redo

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 1 beat
B. 3 beats D. 2 beats
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 3 beats
B. 1 beat D. 1/2 beat
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li C. 1 2 3 1 2 3
B. 1 tri ple 2 tri ple D. 1 an da 2 an da
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li + la li 2 la li + la li D. 1 la li 2 la li 3 la li
- _____ 5. How long is the quarter note triplet figure?
A. 1 beat C. 3 beats
B. 2 beats D. 4 beats

Continue

Redo

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 2 beats
B. 3 beats D. 1 beat
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 1/2 beat
B. 1 beat D. 3 beats
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 5. How long is the quarter note triplet figure?
A. 2 beats C. 3 beats
B. 1 beat D. 4 beats

Continue

Redo

CQ:10D

- _____ 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 2 beats
B. 3 beats D. 1 beat
- _____ 2. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 1/2 beat
B. 1 beat D. 3 beats
- _____ 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- _____ 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 5. How long is the quarter note triplet figure?
A. 2 beats C. 3 beats
B. 1 beat D. 4 beats

Continue

Redo

CQ:10D

Part II Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. How is a measure of quarter notes counted in 3/4 time?
A. **1-2-3** C. 1 (2) 3
B. **1 2 3 4** D. **1 2 3**
- _____ 2. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. normally
B. softly D. not at all
- _____ 3. How many eighth notes are in one beat of 4/4 time?
A. 1 C. 3
B. 4 D. 2
- _____ 4. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a C. 1 + 2 +
B. **1-2** D. 1 e + a
- _____ 5. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 2 beats
B. 3 beats D. 1 beat
- _____ 6. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 1/2 beat
B. 1 beat D. 3 beats
- _____ 7. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- _____ 8. What does a dot do to a note or rest?
A. doubles the length C. makes it shorter by half
B. makes it longer by a quarter D. makes it longer by half
- _____ 9. How long is a dotted eighth note?
A. 3/4 of a beat C. 1/2 beat
B. one beat D. 2 beats
- _____ 10. What type of note usually follows a dotted eighth note?
A. half note C. sixteenth note
B. eighth note D. quarter note
- _____ 11. How long is a dotted half note in 4/4 time?
A. four beats C. three beats
B. six beats D. one beat
- _____ 12. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature

- _____ 13. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- _____ 14. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- _____ 15. When writing out the counting, what is used to show a rest?
A. silence C. small numbers
B. parentheses D. no numbers
- _____ 16. How is the count for a whole note written?
A. 1-2-3-4 C. 1-2 3-4
B. 1 2 3 4 D. 1, 2, 3, 4
- _____ 17. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 18. How long is the quarter note triplet figure?
A. 2 beats C. 3 beats
B. 1 beat D. 4 beats
- _____ 19. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line
- _____ 20. How many sixteenth notes are in one beat of 3/4 time?
A. 3 C. 2
B. 1 D. 4
- _____ 21. What is an upbeat?
A. a note high on the staff C. the “+” of a beat
B. eighth notes D. a fast tempo
- _____ 22. How long is a dotted whole rest in 6/4 time?
A. 2 beats C. 4 beats
B. 6 beats D. 3 beats

Redo

Continue

Part II Quiz

Class _____

Date _____

Name _____

- _____ 1. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- _____ 2. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- _____ 3. How is a measure of quarter notes counted in 3/4 time?
A. **1-2-3** C. 1 (2) 3
B. **1 2 3 4** D. **1 2 3**
- _____ 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. normally
B. softly D. not at all
- _____ 5. How many eighth notes are in one beat of 4/4 time?
A. 1 C. 3
B. 4 D. 2
- _____ 6. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a C. 1 + 2 +
B. 1-2 D. 1 e + a
- _____ 7. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 2 beats
B. 3 beats D. 1 beat
- _____ 8. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 1/2 beat
B. 1 beat D. 3 beats
- _____ 9. What does a dot do to a note or rest?
A. doubles the length C. makes it shorter by half
B. makes it longer by a quarter D. makes it longer by half
- _____ 10. How long is a dotted eighth note?
A. 3/4 of a beat C. 1/2 beat
B. one beat D. 2 beats
- _____ 11. What type of note usually follows a dotted eighth note?
A. half note C. sixteenth note
B. eighth note D. quarter note
- _____ 12. How long is a dotted half note in 4/4 time?
A. four beats C. three beats
B. six beats D. one beat
- _____ 13. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- _____ 14. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature

- _____ 15. When writing out the counting, what is used to show a rest?
A. silence
B. parentheses
C. small numbers
D. no numbers
- _____ 16. How is the count for a whole note written?
A. 1-2-3-4
B. 1 2 3 4
C. 1-2 3-4
D. 1, 2, 3, 4
- _____ 17. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 tri ple + tri ple 2 tri ple + tri ple
D. 1 la li + la li 2 la li + la li
- _____ 18. What is an upbeat?
A. a note high on the staff
B. eighth notes
C. the “+” of a beat
D. a fast tempo
- _____ 19. How long is a dotted whole rest in 6/4 time?
A. 2 beats
B. 6 beats
C. 4 beats
D. 3 beats
- _____ 20. How long is the quarter note triplet figure?
A. 2 beats
B. 1 beat
C. 3 beats
D. 4 beats
- _____ 21. Where does the meter appear in a piece of music?
A. right before the clef sign
B. right after the clef sign
C. before the staff
D. on the third line
- _____ 22. How many sixteenth notes are in one beat of 3/4 time?
A. 3
B. 1
C. 2
D. 4

Redo

Continue

Part II Quiz

Class _____

Date _____

Name _____

- _____ 1. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- _____ 2. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- _____ 3. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature
- _____ 4. When writing out the counting, what is used to show a rest?
A. silence C. small numbers
B. parentheses D. no numbers
- _____ 5. How is the count for a whole note written?
A. 1-2-3-4 C. 1-2 3-4
B. 1 2 3 4 D. 1, 2, 3, 4
- _____ 6. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- _____ 7. What is an upbeat?
A. a note high on the staff C. the "+" of a beat
B. eighth notes D. a fast tempo
- _____ 8. How long is a dotted whole rest in 6/4 time?
A. 2 beats C. 4 beats
B. 6 beats D. 3 beats
- _____ 9. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- _____ 10. How is a measure of quarter notes counted in 3/4 time?
A. 1-2-3 C. 1 (2) 3
B. 1 2 3 4 D. 1 2 3
- _____ 11. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. normally
B. softly D. not at all
- _____ 12. How many eighth notes are in one beat of 4/4 time?
A. 1 C. 3
B. 4 D. 2
- _____ 13. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a C. 1 + 2 +
B. 1-2 D. 1 e + a

- _____ 14. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat
B. 3 beats
C. 2 beats
D. 1 beat
- _____ 15. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats
B. 1 beat
C. 1/2 beat
D. 3 beats
- _____ 16. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- _____ 17. How long is a dotted eighth note?
A. 3/4 of a beat
B. one beat
C. 1/2 beat
D. 2 beats
- _____ 18. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note
- _____ 19. How long is a dotted half note in 4/4 time?
A. four beats
B. six beats
C. three beats
D. one beat
- _____ 20. How long is the quarter note triplet figure?
A. 2 beats
B. 1 beat
C. 3 beats
D. 4 beats
- _____ 21. Where does the meter appear in a piece of music?
A. right before the clef sign
B. right after the clef sign
C. before the staff
D. on the third line
- _____ 22. How many sixteenth notes are in one beat of 3/4 time?
A. 3
B. 1
C. 2
D. 4

Redo

Continue

- _____ 14. How long is an eighth note triplet in $2/4$ time?
A. $1/2$ beat
B. 3 beats
C. 2 beats
D. 1 beat
- _____ 15. How long is a sixteenth note triplet in $4/4$ time?
A. 2 beats
B. 1 beat
C. $1/2$ beat
D. 3 beats
- _____ 16. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- _____ 17. How long is a dotted whole rest in $6/4$ time?
A. 2 beats
B. 6 beats
C. 4 beats
D. 3 beats
- _____ 18. How long is a dotted eighth note?
A. $3/4$ of a beat
B. one beat
C. $1/2$ beat
D. 2 beats
- _____ 19. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note
- _____ 20. How long is a dotted half note in $4/4$ time?
A. four beats
B. six beats
C. three beats
D. one beat
- _____ 21. How long is the quarter note triplet figure?
A. 2 beats
B. 1 beat
C. 3 beats
D. 4 beats
- _____ 22. How many sixteenth notes are in one beat of $3/4$ time?
A. 3
B. 1
C. 2
D. 4

Redo

Continue

- _____ 1. What is pitch as it relates to music?
A. the highness or lowness of a sound C. the blood of trees
B. something a pitcher does D. a color, like pitch-black.
- _____ 2. Can a space note be on a leger line?
A. no C. yes
B. only above the staff D. only below the staff
- _____ 3. If one note is higher than another, the higher note will be written:
A. higher on the staff. C. on a leger line below the staff.
B. smaller than the higher note. D. lower on the staff.
- _____ 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4 C. 1 is higher than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is lower than 2; 3 is higher than 4



Continue

Redo

CQ:12A

- _____ 1. What is pitch as it relates to music?
A. the highness or lowness of a sound C. the blood of trees
B. something a pitcher does D. a color, like pitch-black.
- _____ 2. Can a space note be on a leger line?
A. no C. yes
B. only above the staff D. only below the staff
- _____ 3. If one note is higher than another, the higher note will be written:
A. higher on the staff. C. on a leger line below the staff.
B. smaller than the higher note. D. lower on the staff.
- _____ 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4 C. 1 is higher than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is lower than 2; 3 is higher than 4



Continue

Redo

CQ:12A

CQ:12A

- ____ 1. What is pitch as it relates to music?
A. the blood of trees
B. something a pitcher does
C. a color, like pitch-black
D. the highness or lowness of a sound
- ____ 2. Can a space note be on a leger line?
A. no
B. yes
C. only below the staff
D. only above the staff
- ____ 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. on a leger line below the staff.
D. higher on the staff.
- ____ 4. In the example below:
A. 1 is lower than 2; 3 is higher than 4
B. 1 is higher than 2; 3 is higher than 4
C. 1 is lower than 2; 3 is lower than 4
D. 1 is higher than 2; 3 is lower than 4



Continue

Redo

CQ:12B

- ____ 1. What is pitch as it relates to music?
A. the blood of trees
B. something a pitcher does
C. the highness or lowness of a sound
D. a color, like pitch-black
- ____ 2. Can a space note be on a leger line?
A. no
B. only above the staff
C. only below the staff
D. yes
- ____ 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. higher on the staff.
C. on a leger line below the staff.
D. lower on the staff.
- ____ 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4
C. 1 is lower than 2; 3 is higher than 4
D. 1 is higher than 2; 3 is lower than 4



Continue

Redo

CQ:12B

CQ:12B

- _____ 1. What is pitch as it relates to music?
A. the blood of trees
B. something a pitcher does
C. a color, like pitch-black
D. the highness or lowness of a sound
- _____ 2. Can a space note be on a leger line?
A. no
B. yes
C. only below the staff
D. only above the staff
- _____ 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. on a leger line below the staff.
D. higher on the staff.
- _____ 4. In the example below:
A. 1 is lower than 2; 3 is higher than 4 C. 1 is lower than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is higher than 2; 3 is lower than 4

A musical staff with four lines. Note 1 is on the first line (bottom). Note 2 is on the second space. Note 3 is on the third line. Note 4 is on the fourth line (top). The notes are labeled 1, 2, 3, and 4 below the staff.

Continue

Redo

CQ:12C

- _____ 1. What is pitch as it relates to music?
A. the blood of trees
B. something a pitcher does
C. a color, like pitch-black
D. the highness or lowness of a sound
- _____ 2. Can a space note be on a leger line?
A. no
B. yes
C. only below the staff
D. only above the staff
- _____ 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. on a leger line below the staff.
D. higher on the staff.
- _____ 4. In the example below:
A. 1 is lower than 2; 3 is higher than 4 C. 1 is lower than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is higher than 2; 3 is lower than 4

A musical staff with four lines. Note 1 is on the first line (bottom). Note 2 is on the second space. Note 3 is on the third line. Note 4 is on the fourth line (top). The notes are labeled 1, 2, 3, and 4 below the staff.

Continue

Redo

CQ:12C

CQ:12C

- ____ 1. What is pitch as it relates to music?
 A. the blood of trees C. a color, like pitch-black
 B. the highness or lowness of a sound D. something a pitcher does
- ____ 2. Can a space note be on a leger line?
 A. yes C. only below the staff
 B. no D. only above the staff
- ____ 3. If one note is higher than another, the higher note will be written:
 A. smaller than the higher note. C. higher on the staff.
 B. lower on the staff. D. on a leger line below the staff.
- ____ 4. In the example below:
 A. 1 is higher than 2; 3 is higher than 4 C. 1 is lower than 2; 3 is lower than 4
 B. 1 is lower than 2; 3 is higher than 4 D. 1 is higher than 2; 3 is lower than 4

The image shows a musical staff with four lines. Below the staff, there are four positions labeled 1, 2, 3, and 4. Note 1 is positioned on the first space (between the first and second lines) of the staff. Note 2 is positioned on the first space below the staff. Note 3 is positioned on the first space below the staff. Note 4 is positioned on the first space above the staff.

Continue

Redo

- ____ 1. What is pitch as it relates to music?
 A. the blood of trees C. a color, like pitch-black
 B. the highness or lowness of a sound D. something a pitcher does
- ____ 2. Can a space note be on a leger line?
 A. yes C. only below the staff
 B. no D. only above the staff
- ____ 3. If one note is higher than another, the higher note will be written:
 A. smaller than the higher note. C. higher on the staff.
 B. lower on the staff. D. on a leger line below the staff.
- ____ 4. In the example below:
 A. 1 is higher than 2; 3 is higher than 4 C. 1 is lower than 2; 3 is lower than 4
 B. 1 is lower than 2; 3 is higher than 4 D. 1 is higher than 2; 3 is lower than 4

The image shows a musical staff with four lines. Below the staff, there are four positions labeled 1, 2, 3, and 4. Note 1 is positioned on the first space (between the first and second lines) of the staff. Note 2 is positioned on the first space below the staff. Note 3 is positioned on the first space below the staff. Note 4 is positioned on the first space above the staff.

Continue

Redo

CQ:12D

- _____ 1. Which letters are used to name notes in music?
 A. A-Z
 B. A B C D E F G
 C. A B C D F
 D. B and S
- _____ 2. What type of note comes right before or after a space note?
 A. G
 B. a space note
 C. a line note
 D. A
- _____ 3. What letter comes after G in music?
 A. H
 B. F
 C. A
 D. none
- _____ 4. What type of note comes right before or after a line note?
 A. G
 B. a space note
 C. a line note
 D. A
- _____ 5. Write the musical alphabet over and over around the border of this quiz.

Continue

Redo

CQ:13A

- _____ 1. Which letters are used to name notes in music?
 A. A-Z
 B. A B C D E F G
 C. A B C D F
 D. B and S
- _____ 2. What type of note comes right before or after a space note?
 A. G
 B. a space note
 C. a line note
 D. A
- _____ 3. What letter comes after G in music?
 A. H
 B. F
 C. A
 D. none
- _____ 4. What type of note comes right before or after a line note?
 A. G
 B. a space note
 C. a line note
 D. A
- _____ 5. Write the musical alphabet over and over around the border of this quiz.

Continue

Redo

CQ:13A

- ____ 1. Which letters are used to name notes in music?
A. A B C D E F G
B. A B C D F
C. A-Z
D. B and S
- ____ 2. What type of note comes right before or after a space note?
A. a space note
B. a line note
C. G
D. A
- ____ 3. What letter comes after G in music?
A. H
B. F
C. A
D. none
- ____ 4. What type of note comes right before or after a line note?
A. G
B. A
C. a line note
D. a space note
- ____ 5. Write the musical alphabet over and over *backwards* around the border of this quiz.

Continue

Redo

CQ:13B

- ____ 1. Which letters are used to name notes in music?
A. A B C D E F G
B. A B C D F
C. A-Z
D. B and S
- ____ 2. What type of note comes right before or after a space note?
A. a space note
B. a line note
C. G
D. A
- ____ 3. What letter comes after G in music?
A. H
B. F
C. A
D. none
- ____ 4. What type of note comes right before or after a line note?
A. G
B. A
C. a line note
D. a space note

Write the musical alphabet over and over *backwards* around the border of this quiz.

Continue

Redo

CQ:13B

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs C. a cymbal at the beginning of a song
B. a symbol at the beginning of a song D. a letter at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. first C. fourth
B. second D. fifth
- _____ 3. Which line does the bass clef name?
A. first C. third
B. second D. fourth
- _____ 4. Which line does the rhythm clef name?
A. fifth C. none
B. third D. fourth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14A

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs C. a cymbal at the beginning of a song
B. a symbol at the beginning of a song D. a letter at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. first C. fourth
B. second D. fifth
- _____ 3. Which line does the bass clef name?
A. first C. third
B. second D. fourth
- _____ 4. Which line does the rhythm clef name?
A. fifth C. none
B. third D. fourth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14A

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs
B. a letter at the beginning of a song
C. a cymbal at the beginning of a song
D. a symbol at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 3. Which line does the bass clef name?
A. fourth
B. second
C. third
D. first
- _____ 4. Which line does the rhythm clef name?
A. fifth
B. third
C. fourth
D. none
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14B

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs
B. a letter at the beginning of a song
C. a cymbal at the beginning of a song
D. a symbol at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 3. Which line does the bass clef name?
A. fourth
B. second
C. third
D. first
- _____ 4. Which line does the rhythm clef name?
A. fifth
B. third
C. fourth
D. none
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14B

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs C. a letter at the beginning of a song
B. a cymbal at the beginning of a song D. a symbol at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. second C. first
B. fourth D. fifth
- _____ 3. Which line does the bass clef name?
A. second C. third
B. fourth D. first
- _____ 4. Which line does the rhythm clef name?
A. none C. fourth
B. third D. fifth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14C

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. they have always been clefs C. a letter at the beginning of a song
B. a cymbal at the beginning of a song D. a symbol at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. second C. first
B. fourth D. fifth
- _____ 3. Which line does the bass clef name?
A. second C. third
B. fourth D. first
- _____ 4. Which line does the rhythm clef name?
A. none C. fourth
B. third D. fifth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14C

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. a letter at the beginning of a song C. they have always been clefs
B. a cymbal at the beginning of a song D. a symbol at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. fifth C. first
B. fourth D. second
- _____ 3. Which line does the bass clef name?
A. second C. fourth
B. third D. first
- _____ 4. Which line does the rhythm clef name?
A. third C. fourth
B. none D. fifth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14D

Chapter 14 Quiz

Class _____ Date _____ Name _____

- _____ 1. What did clefs used to be?
A. a letter at the beginning of a song C. they have always been clefs
B. a cymbal at the beginning of a song D. a symbol at the beginning of a song
- _____ 2. Which line does the treble clef name?
A. fifth C. first
B. fourth D. second
- _____ 3. Which line does the bass clef name?
A. second C. fourth
B. third D. first
- _____ 4. Which line does the rhythm clef name?
A. third C. fourth
B. none D. fifth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Continue

Redo

CQ:14D

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. A C. C
B. G D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. first
B. fourth D. second
- _____ 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. A C E G D. F A C E
- _____ 5. What are the names of the treble clef spaces?
A. G B D F A C. E G B D F
B. A C E G D. F A C E

Continue

Redo

CQ:15A

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. A C. C
B. G D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. first
B. fourth D. second
- _____ 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. A C E G D. F A C E
- _____ 5. What are the names of the treble clef spaces?
A. G B D F A C. E G B D F
B. A C E G D. F A C E

Continue

Redo

CQ:15A

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. G C. C
B. A D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. second
B. fourth D. first
- _____ 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. A C E G
B. E G B D F D. F A C E
- _____ 5. What are the names of the treble clef spaces?
A. G B D F A C. F A C E
B. A C E G D. E G B D F

Continue

Redo

CQ:15B

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. G C. C
B. A D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. second
B. fourth D. first
- _____ 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. A C E G
B. E G B D F D. F A C E
- _____ 5. What are the names of the treble clef spaces?
A. G B D F A C. F A C E
B. A C E G D. E G B D F

Continue

Redo

CQ:15B

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. C C. G
B. A D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. fourth
B. second D. first
- _____ 3. What name does the treble clef give to the line it circles?
A. G C. C
B. B D. A
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. A C E G
B. F A C E D. E G B D F
- _____ 5. What are the names of the treble clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

Continue

Redo

CQ:15C

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. C C. G
B. A D. B
- _____ 2. The inner loop of the treble clef circles which line?
A. fifth C. fourth
B. second D. first
- _____ 3. What name does the treble clef give to the line it circles?
A. G C. C
B. B D. A
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. A C E G
B. F A C E D. E G B D F
- _____ 5. What are the names of the treble clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

Continue

Redo

CQ:15C

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. C C. B
B. A D. G
- _____ 2. The inner loop of the treble clef circles which line?
A. second C. fourth
B. fifth D. first
- _____ 3. What name does the treble clef give to the line it circles?
A. B C. C
B. G D. A
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. F A C E D. A C E G
- _____ 5. What are the names of the treble clef spaces?
A. A C E G C. G B D F A
B. F A C E D. E G B D F

Continue

Redo

CQ:15D

Chapter 15 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the treble clef used to be?
A. C C. B
B. A D. G
- _____ 2. The inner loop of the treble clef circles which line?
A. second C. fourth
B. fifth D. first
- _____ 3. What name does the treble clef give to the line it circles?
A. B C. C
B. G D. A
- _____ 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. F A C E D. A C E G
- _____ 5. What are the names of the treble clef spaces?
A. A C E G C. G B D F A
B. F A C E D. E G B D F

Continue

Redo

CQ:15D

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. F
B. A D. G
- _____ 2. Which line does the bass clef name?
A. fourth C. second
B. fifth D. first
- _____ 3. What name does the bass clef give to this line?
A. F C. C
B. G D. A
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- _____ 5. What are the names of the bass clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

Continue**Redo**

CQ:16A

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. F
B. A D. G
- _____ 2. Which line does the bass clef name?
A. fourth C. second
B. fifth D. first
- _____ 3. What name does the bass clef give to this line?
A. F C. C
B. G D. A
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- _____ 5. What are the names of the bass clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

Continue**Redo**

CQ:16A

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. A
B. F D. G
- _____ 2. Which line does the bass clef name?
A. first C. second
B. fifth D. fourth
- _____ 3. What name does the bass clef give to this line?
A. C C. F
B. G D. A
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. G B D F A D. F A C E
- _____ 5. What are the names of the bass clef spaces?
A. A C E G C. G B D F A
B. F A C E D. E G B D F

Continue

Redo

CQ:16B

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. A
B. F D. G
- _____ 2. Which line does the bass clef name?
A. first C. second
B. fifth D. fourth
- _____ 3. What name does the bass clef give to this line?
A. C C. F
B. G D. A
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. G B D F A D. F A C E
- _____ 5. What are the names of the bass clef spaces?
A. A C E G C. G B D F A
B. F A C E D. E G B D F

Continue

Redo

CQ:16B

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. A
B. G D. F
- _____ 2. Which line does the bass clef name?
A. first C. second
B. fifth D. fourth
- _____ 3. What name does the bass clef give to this line?
A. C C. A
B. G D. F
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- _____ 5. What are the names of the bass clef spaces?
A. E G B D F C. G B D F A
B. F A C E D. A C E G

Continue**Redo**

CQ:16C

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. C C. A
B. G D. F
- _____ 2. Which line does the bass clef name?
A. first C. second
B. fifth D. fourth
- _____ 3. What name does the bass clef give to this line?
A. C C. A
B. G D. F
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- _____ 5. What are the names of the bass clef spaces?
A. E G B D F C. G B D F A
B. F A C E D. A C E G

Continue**Redo**

CQ:16C

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. F C. A
B. G D. C
- _____ 2. Which line does the bass clef name?
A. first C. second
B. fourth D. fifth
- _____ 3. What name does the bass clef give to this line?
A. F C. A
B. G D. C
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. G B D F A
B. F A C E D. E G B D F
- _____ 5. What are the names of the bass clef spaces?
A. E G B D F C. A C E G
B. F A C E D. G B D F A

Continue

Redo

CQ:16D

Chapter 16 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the bass clef used to be?
A. F C. A
B. G D. C
- _____ 2. Which line does the bass clef name?
A. first C. second
B. fourth D. fifth
- _____ 3. What name does the bass clef give to this line?
A. F C. A
B. G D. C
- _____ 4. What are the names of the bass clef lines?
A. A C E G C. G B D F A
B. F A C E D. E G B D F
- _____ 5. What are the names of the bass clef spaces?
A. E G B D F C. A C E G
B. F A C E D. G B D F A

Continue

Redo

CQ:16D

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F C. A
B. G D. none
- _____ 2. Which line does the rhythm clef name?
A. first C. second
B. none D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. one line staff; five line staff C. one space staff; four space staff
B. five line staff; five space staff D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. different instruments
B. rhythms and pitches D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. bass drum
B. cymbals D. floor tom-tom

Continue

Redo

CQ:17A

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F C. A
B. G D. none
- _____ 2. Which line does the rhythm clef name?
A. first C. second
B. none D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. one line staff; five line staff C. one space staff; four space staff
B. five line staff; five space staff D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. different instruments
B. rhythms and pitches D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. bass drum
B. cymbals D. floor tom-tom

Continue

Redo

CQ:17A

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F
B. G
C. none
D. A
- _____ 2. Which line does the rhythm clef name?
A. first
B. fifth
C. second
D. none
- _____ 3. What two types of staff use the rhythm clef?
A. one space staff; four space staff
B. five line staff; five space staff
C. one line staff; five line staff
D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different instruments
B. rhythms and pitches
C. different pitches
D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. cymbals
B. symbols
C. bass drum
D. floor tom-tom

Continue

Redo

CQ:17B

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F
B. G
C. none
D. A
- _____ 2. Which line does the rhythm clef name?
A. first
B. fifth
C. second
D. none
- _____ 3. What two types of staff use the rhythm clef?
A. one space staff; four space staff
B. five line staff; five space staff
C. one line staff; five line staff
D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different instruments
B. rhythms and pitches
C. different pitches
D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. cymbals
B. symbols
C. bass drum
D. floor tom-tom

Continue

Redo

CQ:17B

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F
B. none
C. A
D. G
- _____ 2. Which line does the rhythm clef name?
A. first
B. none
C. second
D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. five line staff; five space staff
B. one line staff; five line staff
C. one space staff; four space staff
D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches
B. different instruments
C. rhythms and pitches
D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols
B. cymbals
C. bass drum
D. floor tom-tom

Continue

Redo

CQ:17C

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. F
B. none
C. A
D. G
- _____ 2. Which line does the rhythm clef name?
A. first
B. none
C. second
D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. five line staff; five space staff
B. one line staff; five line staff
C. one space staff; four space staff
D. five line staff; two line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches
B. different instruments
C. rhythms and pitches
D. nothing
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols
B. cymbals
C. bass drum
D. floor tom-tom

Continue

Redo

CQ:17C

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. none C. A
B. F D. G
- _____ 2. Which line does the rhythm clef name?
A. first C. none
B. second D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. five line staff; five space staff C. one space staff; four space staff
B. five line staff; two line staff D. one line staff; five line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. rhythms and pitches
B. nothing D. different instruments
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. cymbals
B. bass drum D. floor tom-tom

Continue

Redo

CQ:17D

Chapter 17 Quiz

Class _____ Date _____ Name _____

- _____ 1. What letter did the rhythm clef used to be?
A. none C. A
B. F D. G
- _____ 2. Which line does the rhythm clef name?
A. first C. none
B. second D. fifth
- _____ 3. What two types of staff use the rhythm clef?
A. five line staff; five space staff C. one space staff; four space staff
B. five line staff; two line staff D. one line staff; five line staff
- _____ 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. rhythms and pitches
B. nothing D. different instruments
- _____ 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. cymbals
B. bass drum D. floor tom-tom

Continue

Redo

CQ:17D

Part III Quiz

Class _____

Date _____

Name _____

- _____ 1. What letter comes after G in music?
A. H
B. none
C. F
D. A
- _____ 2. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.
- _____ 3. Can a space note be on a leger line?
A. yes
B. no
C. only below the staff
D. only above the staff
- _____ 4. A leger line:
A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.
- _____ 5. If a line goes through a note, it is:
A. a space note.
B. skewered.
C. popped.
D. a line note.
- _____ 6. What type of note comes right before or after a line note?
A. a line note
B. A
C. a space note
D. G
- _____ 7. Write the musical alphabet *backwards* on the answer line.
- _____ 8. Which letters are used to name notes in music?
A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z
- _____ 9. Which line does the bass clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 10. What name does the bass clef give to this line?
A. F
B. G
C. A
D. C
- _____ 11. What letter did the treble clef used to be?
A. C
B. A
C. B
D. G
- _____ 12. The inner loop of the treble clef circles which line?
A. second
B. fifth
C. fourth
D. first
- _____ 13. Which line does the rhythm clef name?
A. third
B. none
C. fourth
D. fifth
- _____ 14. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

- _____ 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
 A. different pitches
 B. nothing
 C. rhythms and pitches
 D. different instruments
- _____ 16. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- _____ 17. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- _____ 18. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- _____ 19. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- _____ 20. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G
- _____ 21. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- _____ 22. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- _____ 23. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff
- _____ 24. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 25. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- _____ 26. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 27. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- _____ 28. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A

Continue Redo

Part III Quiz

Class _____ Date _____ Name _____

- _____ 1. Write the musical alphabet *backwards* on the answer line.
- _____ 2. Which letters are used to name notes in music?
A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z
- _____ 3. Which line does the bass clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 4. What letter did the treble clef used to be?
A. C
B. A
C. B
D. G
- _____ 5. The inner loop of the treble clef circles which line?
A. second
B. fifth
C. fourth
D. first
- _____ 6. What letter comes after G in music?
A. H
B. none
C. F
D. A
- _____ 7. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.
- _____ 8. Can a space note be on a leger line?
A. yes
B. no
C. only below the staff
D. only above the staff
- _____ 9. A leger line:
A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.
- _____ 10. If a line goes through a note, it is:
A. a space note.
B. skewered.
C. popped.
D. a line note.
- _____ 11. What type of note comes right before or after a line note?
A. a line note
B. A
C. a space note
D. G
- _____ 12. Which line does the rhythm clef name?
A. third
B. none
C. fourth
D. fifth
- _____ 13. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.
- _____ 14. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches
B. nothing
C. rhythms and pitches
D. different instruments

- _____ 15. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- _____ 16. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- _____ 17. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 18. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- _____ 19. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 20. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- _____ 21. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A
- _____ 22. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- _____ 23. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- _____ 24. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G
- _____ 25. Which line does the bass clef name?
 A. second
 B. third
 C. fourth
 D. first
- _____ 26. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- _____ 27. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- _____ 28. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff

Continue

Redo

Part III Quiz**Class** _____ **Date** _____ **Name** _____

- _____ 1. Write the musical alphabet *backwards* on the answer line.
- _____ 2. What letter did the treble clef used to be?
A. C
B. A
C. B
D. G
- _____ 3. The inner loop of the treble clef circles which line?
A. second
B. fifth
C. fourth
D. first
- _____ 4. What letter comes after G in music?
A. H
B. none
C. F
D. A
- _____ 5. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.
- _____ 6. Can a space note be on a leger line?
A. yes
B. no
C. only below the staff
D. only above the staff
- _____ 7. A leger line:
A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.
- _____ 8. If a line goes through a note, it is:
A. a space note.
B. skewered.
C. popped.
D. a line note.
- _____ 9. What type of note comes right before or after a line note?
A. a line note
B. A
C. a space note
D. G
- _____ 10. Which letters are used to name notes in music?
A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z
- _____ 11. Which line does the bass clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 12. What name does the bass clef give to this line?
A. F
B. G
C. A
D. C
- _____ 13. Which line does the rhythm clef name?
A. third
B. none
C. fourth
D. fifth
- _____ 14. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

- _____ 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
 A. different pitches
 B. nothing
 C. rhythms and pitches
 D. different instruments
- _____ 16. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- _____ 17. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 18. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- _____ 19. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A
- _____ 20. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- _____ 21. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- _____ 22. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- _____ 23. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- _____ 24. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 25. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G
- _____ 26. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- _____ 27. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- _____ 28. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff

Continue

Redo

Part III Quiz

Class _____ Date _____ Name _____

- _____ 1. Write the musical alphabet *backwards* on the answer line.
- _____ 2. Which line does the bass clef name?
A. first
B. fourth
C. second
D. fifth
- _____ 3. What name does the bass clef give to this line?
A. F
B. G
C. A
D. C
- _____ 4. Which line does the rhythm clef name?
A. third
B. none
C. fourth
D. fifth
- _____ 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.
- _____ 6. What letter did the treble clef used to be?
A. C
B. A
C. B
D. G
- _____ 7. The inner loop of the treble clef circles which line?
A. second
B. fifth
C. fourth
D. first
- _____ 8. What letter comes after G in music?
A. H
B. none
C. F
D. A
- _____ 9. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.
- _____ 10. Can a space note be on a leger line?
A. yes
B. no
C. only below the staff
D. only above the staff
- _____ 11. A leger line:
A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.
- _____ 12. If a line goes through a note, it is:
A. a space note.
B. skewered.
C. popped.
D. a line note.
- _____ 13. What type of note comes right before or after a line note?
A. a line note
B. A
C. a space note
D. G
- _____ 14. Which letters are used to name notes in music?
A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z

- _____ 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
 A. different pitches
 B. nothing
 C. rhythms and pitches
 D. different instruments
- _____ 16. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- _____ 17. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- _____ 18. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff
- _____ 19. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- _____ 20. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 21. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- _____ 22. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A
- _____ 23. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- _____ 24. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- _____ 25. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- _____ 26. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- _____ 27. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- _____ 28. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G

Continue

Redo

- _____ 1. What does a sharp do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 2. What does a flat do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 3. What does a natural do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 4. Where are accidentals written?
A. behind the note C. in front of the note, same line and space
B. close to the note D. behind the note, same line and space
- _____ 5. How long does the effect of an accidental last?
A. 1 beat C. an entire measure
B. the whole song D. until another accidental is used

Continue

Redo

CQ:19A

- _____ 1. What does a sharp do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 2. What does a flat do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 3. What does a natural do to a note?
A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch
- _____ 4. Where are accidentals written?
A. behind the note C. in front of the note, same line and space
B. close to the note D. behind the note, same line and space
- _____ 5. How long does the effect of an accidental last?
A. 1 beat C. an entire measure
B. the whole song D. until another accidental is used

Continue

Redo

CQ:19A

- _____ 1. What does a sharp do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 2. What does a flat do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 3. What does a natural do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 4. Where are accidentals written?
A. behind the note
B. close to the note
C. behind the note, same line and space
D. in front of the note, same line and space
- _____ 5. How long does the effect of an accidental last?
A. an entire measure
B. the whole song
C. 1 beat
D. until another accidental is used

Continue

Redo

- _____ 1. What does a sharp do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 2. What does a flat do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 3. What does a natural do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 4. Where are accidentals written?
A. behind the note
B. close to the note
C. behind the note, same line and space
D. in front of the note, same line and space
- _____ 5. How long does the effect of an accidental last?
A. an entire measure
B. the whole song
C. 1 beat
D. until another accidental is used

Continue

Redo

- _____ 1. What does a sharp do to a note?
A. slightly raises the pitch
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 2. What does a flat do to a note?
A. slightly raises the pitch
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 3. What does a natural do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. slightly changes the note length
D. cancels the effect of a flat or natural
- _____ 4. Where are accidentals written?
A. in front of the note, same line/space
B. close to the note
C. behind the note, same line/space
D. behind the note
- _____ 5. How long does the effect of an accidental last?
A. the whole song
B. an entire measure
C. 1 beat
D. until another accidental is used

Continue

Redo

- _____ 1. What does a sharp do to a note?
A. slightly raises the pitch
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 2. What does a flat do to a note?
A. slightly raises the pitch
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- _____ 3. What does a natural do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. slightly changes the note length
D. cancels the effect of a flat or natural
- _____ 4. Where are accidentals written?
A. in front of the note, same line/space
B. close to the note
C. behind the note, same line/space
D. behind the note
- _____ 5. How long does the effect of an accidental last?
A. the whole song
B. an entire measure
C. 1 beat
D. until another accidental is used

Continue

Redo

- _____ 1. What does a sharp do to a note?
A. slightly changes the note length C. cancels the effect of a flat or natural
B. slightly lowers the pitch D. slightly raises the pitch
- _____ 2. What does a flat do to a note?
A. slightly raises the pitch C. slightly lowers the pitch
B. cancels the effect of a flat or natural D. slightly changes the note length
- _____ 3. What does a natural do to a note?
A. cancels the effect of a flat or natural C. slightly changes the note length
B. slightly raises the pitch D. slightly lowers the pitch
- _____ 4. Where are accidentals written?
A. close to the note C. behind the note, same line/space
B. in front of the note, same line/space D. behind the note
- _____ 5. How long does the effect of an accidental last?
A. the whole song C. 1 beat
B. until another accidental is used D. an entire measure

Continue

Redo

- _____ 1. What does a sharp do to a note?
A. slightly changes the note length C. cancels the effect of a flat or natural
B. slightly lowers the pitch D. slightly raises the pitch
- _____ 2. What does a flat do to a note?
A. slightly raises the pitch C. slightly lowers the pitch
B. cancels the effect of a flat or natural D. slightly changes the note length
- _____ 3. What does a natural do to a note?
A. cancels the effect of a flat or natural C. slightly changes the note length
B. slightly raises the pitch D. slightly lowers the pitch
- _____ 4. Where are accidentals written?
A. close to the note C. behind the note, same line/space
B. in front of the note, same line/space D. behind the note
- _____ 5. How long does the effect of an accidental last?
A. the whole song C. 1 beat
B. until another accidental is used D. an entire measure

Continue

Redo

- _____ 1. Which of the following are enharmonic notes?
A. $F\#$ and Fb C. $G\#$ and Ab
B. Cb and $B\#$ D. Db and $D\#$
- _____ 2. Where are the natural half steps?
A. B-C, G-A C. E-F, C-D
B. E-F, B-C D. B-C, D-E
- _____ 3. What type of accidentals are used going up the chromatic scale?
A. sharps C. naturals
B. flats D. both sharps and flats
- _____ 4. What type of accidentals are used going down the chromatic scale?
A. sharps C. naturals
B. flats D. both sharps and flats
- _____ 5. What note is a whole step above C?
A. $C\#$ C. D
B. B D. Db

Continue

Redo

CQ:20A

- _____ 1. Which of the following are enharmonic notes?
A. $F\#$ and Fb C. $G\#$ and Ab
B. Cb and $B\#$ D. Db and $D\#$
- _____ 2. Where are the natural half steps?
A. B-C, G-A C. E-F, C-D
B. E-F, B-C D. B-C, D-E
- _____ 3. What type of accidentals are used going up the chromatic scale?
A. sharps C. naturals
B. flats D. both sharps and flats
- _____ 4. What type of accidentals are used going down the chromatic scale?
A. sharps C. naturals
B. flats D. both sharps and flats
- _____ 5. What note is a whole step above C?
A. $C\#$ C. D
B. B D. Db

Continue

Redo

CQ:20A

- _____ 1. Which of the following are enharmonic notes?
 A. *F#* and *Fb* C. *Cb* and *B#*
 B. *G#* and *Ab* D. *Db* and *D#*
- _____ 2. Where are the natural half steps?
 A. E-F, B-C C. E-F, C-D
 B. B-C, G-A D. B-C, D-E
- _____ 3. What type of accidentals are used going up the chromatic scale?
 A. naturals C. sharps
 B. flats D. both sharps and flats
- _____ 4. What type of accidentals are used going down the chromatic scale?
 A. sharps C. flats
 B. naturals D. both sharps and flats
- _____ 5. What note is a whole step above C?
 A. *C#* C. *Db*
 B. *B* D. *D*

Continue

Redo

- _____ 1. Which of the following are enharmonic notes?
 A. *F#* and *Fb* C. *G#* and *Ab*
 B. *Cb* and *B#* D. *Db* and *D#*
- _____ 2. Where are the natural half steps?
 A. B-C, G-A C. E-F, C-D
 B. E-F, B-C D. B-C, D-E
- _____ 3. What type of accidentals are used going up the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- _____ 4. What type of accidentals are used going down the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- _____ 5. What note is a whole step above C?
 A. *C#* C. *D*
 B. *B* D. *Db*

Continue

Redo

Chapter 20 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. Which of the following are enharmonic notes?
 A. F# and Fb C. Cb and B#
 B. Db and D# D. G# and Ab
- _____ 2. Where are the natural half steps?
 A. B-C, D-E C. E-F, C-D
 B. B-C, G-A D. E-F, B-C
- _____ 3. What type of accidentals are used going up the chromatic scale?
 A. naturals C. flats
 B. sharps D. both sharps and flats
- _____ 4. What type of accidentals are used going down the chromatic scale?
 A. flats C. sharps
 B. naturals D. both sharps and flats
- _____ 5. What note is a whole step above C?
 A. C# C. D
 B. B D. Db

Continue

Redo

CQ:20C

Chapter 20 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. Which of the following are enharmonic notes?
 A. F# and Fb C. Cb and B#
 B. Db and D# D. G# and Ab
- _____ 2. Where are the natural half steps?
 A. B-C, D-E C. E-F, C-D
 B. B-C, G-A D. E-F, B-C
- _____ 3. What type of accidentals are used going up the chromatic scale?
 A. naturals C. flats
 B. sharps D. both sharps and flats
- _____ 4. What type of accidentals are used going down the chromatic scale?
 A. flats C. sharps
 B. naturals D. both sharps and flats
- _____ 5. What note is a whole step above C?
 A. C# C. D
 B. B D. Db

Continue

Redo

CQ:20C

- _____ 1. Which of the following are enharmonic notes?
 - A. G# and Ab
 - B. Db and D#
 - C. Cb and B#
 - D. F# and Fb

- _____ 2. Where are the natural half steps?
 - A. B-C, D-E
 - B. B-C, G-A
 - C. E-F, B-C
 - D. E-F, C-D

- _____ 3. What type of accidentals are used going up the chromatic scale?
 - A. naturals
 - B. both sharps and flats
 - C. flats
 - D. sharps

- _____ 4. What type of accidentals are used going down the chromatic scale?
 - A. flats
 - B. naturals
 - C. sharps
 - D. both sharps and flats

- _____ 5. What note is a whole step above C?
 - A. C#
 - B. D
 - C. B
 - D. Db

Continue

Redo

- _____ 1. Which of the following are enharmonic notes?
 - A. G# and Ab
 - B. Db and D#
 - C. Cb and B#
 - D. F# and Fb

- _____ 2. Where are the natural half steps?
 - A. B-C, D-E
 - B. B-C, G-A
 - C. E-F, B-C
 - D. E-F, C-D

- _____ 3. What type of accidentals are used going up the chromatic scale?
 - A. naturals
 - B. both sharps and flats
 - C. flats
 - D. sharps

- _____ 4. What type of accidentals are used going down the chromatic scale?
 - A. flats
 - B. naturals
 - C. sharps
 - D. both sharps and flats

- _____ 5. What note is a whole step above C?
 - A. C#
 - B. D
 - C. B
 - D. Db

Continue

Redo

- _____ 1. How many whole steps are in an octave?
A. 12
B. 6
C. 2
D. none
- _____ 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7
B. 3-4, 7-8
C. 7-8, 11-12
D. 1-2, 7-8
- _____ 3. What is the pattern of whole and half steps for the Major scale?
A. whwwhw
B. wwhwwhw
C. wwhwwwh
D. wwwhwwh
- _____ 4. What is the symbol for a whole step?
A. \wedge
B. \square
C. \mathbb{W}
D. $\square\square$
- _____ 5. What is the symbol for a half step?
A. \wedge
B. \square
C. \mathbb{W}
D. $\square\square$

Continue

Redo

CQ:21A

- _____ 1. How many whole steps are in an octave?
A. 12
B. 6
C. 2
D. none
- _____ 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7
B. 3-4, 7-8
C. 7-8, 11-12
D. 1-2, 7-8
- _____ 3. What is the pattern of whole and half steps for the Major scale?
A. whwwhw
B. wwhwwhw
C. wwhwwwh
D. wwwhwwh
- _____ 4. What is the symbol for a whole step?
A. \wedge
B. \square
C. \mathbb{W}
D. $\square\square$
- _____ 5. What is the symbol for a half step?
A. \wedge
B. \square
C. \mathbb{W}
D. $\square\square$

Continue

Redo

CQ:21A

- _____ 1. How many whole steps are in an octave?
A. 12
B. 2
C. 6
D. none
- _____ 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7
B. 3-4, 7-8
C. 7-8, 11-12
D. 1-2, 7-8
- _____ 3. What is the pattern of whole and half steps for the Major scale?
A. whwwhw
B. wwhwwhw
C. wwwhwhw
D. wwhwwhw
- _____ 4. What is the symbol for a whole step?
A. \wedge
B. \vee
C. \square
D. \square
- _____ 5. What is the symbol for a half step?
A. \wedge
B. \square
C. \vee
D. \square

Continue

Redo

- _____ 1. How many whole steps are in an octave?
A. 12
B. 2
C. 6
D. none
- _____ 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7
B. 3-4, 7-8
C. 7-8, 11-12
D. 1-2, 7-8
- _____ 3. What is the pattern of whole and half steps for the Major scale?
A. whwwhw
B. wwhwwhw
C. wwwhwhw
D. wwhwwhw
- _____ 4. What is the symbol for a whole step?
A. \wedge
B. \vee
C. \square
D. \square
- _____ 5. What is the symbol for a half step?
A. \wedge
B. \square
C. \vee
D. \square

Continue

Redo

- _____ 1. How many whole steps are in an octave?
A. 6 C. 12
B. 2 D. none
- _____ 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7 C. 3-4, 7-8
B. 7-8, 11-12 D. 1-2, 7-8
- _____ 3. How many half steps are in an octave?
A. none C. 2
B. 12 D. 6
- _____ 4. What is the symbol for a whole step?
A. ^ C. W
B. □ D. □□
- _____ 5. What is the symbol for a half step?
A. ^ C. W
B. □□ D. □

Continue

Redo

- _____ 1. How many whole steps are in an octave?
A. 6 C. 12
B. 2 D. none
- _____ 2. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7 C. 3-4, 7-8
B. 7-8, 11-12 D. 1-2, 7-8
- _____ 3. How many half steps are in an octave?
A. none C. 2
B. 12 D. 6
- _____ 4. What is the symbol for a whole step?
A. ^ C. W
B. □ D. □□
- _____ 5. What is the symbol for a half step?
A. ^ C. W
B. □□ D. □

Continue

Redo

Chapter 22 Quiz Class _____ Date _____ Name _____

- _____ 1. What is the order of sharps?
A. ABCDEFG
B. BEADGCF
C. FCGDAEB
D. EGBDFAC
- _____ 2. Which key signature has only one flat and which flat is it?
A. Key of F. *Bb*
B. Key of *Eb*.
C. Key of D. *Fb*
D. Key of C. *Bb*
- _____ 3. Which key signature has no sharps or flats?
A. G
B. F
C. D
D. C
- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 4: *Bb*, *Eb*, *Ab*, *Db*
C. 3: F, C, G
D. 2: *Bb*, *Eb*
- _____ 5. How many sharps in the key of E and what are they?
A. 1: F#
B. 2: E, A
C. 4: F#, C#, G#, D#
D. 3: F#, C#, G#

Continue

Redo

CQ:22A

Chapter 22 Quiz Class _____ Date _____ Name _____

- _____ 1. What is the order of sharps?
A. ABCDEFG
B. BEADGCF
C. FCGDAEB
D. EGBDFAC
- _____ 2. Which key signature has only one flat and which flat is it?
A. Key of F. *Bb*
B. Key of *Eb*.
C. Key of D. *Fb*
D. Key of C. *Bb*
- _____ 3. Which key signature has no sharps or flats?
A. G
B. F
C. D
D. C
- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 4: *Bb*, *Eb*, *Ab*, *Db*
C. 3: F, C, G
D. 2: *Bb*, *Eb*
- _____ 5. How many sharps in the key of E and what are they?
A. 1: F#
B. 2: E, A
C. 4: F#, C#, G#, D#
D. 3: F#, C#, G#

Continue

Redo

CQ:22A

- _____ 1. What is the order of sharps?
A. FCGDAEB C. ABCDEFG
B. BEADGCF D. EGBDFAC
- _____ 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of D. *Fb*
B. Key of F. *Bb* D. Key of C. *Bb*
- _____ 3. Which key signature has no sharps or flats?
A. G C. C
B. F D. D
- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F C. 3: F, C, G
B. 2: *Bb*, *Eb* D. 4: *Bb*, *Eb*, *Ab*, *Db*
- _____ 5. How many sharps in the key of E and what are they?
A. 4: F#, C#, G#, D# C. 1: F#
B. 2: E, A D. 3: F#, C#, G#

Continue

Redo

- _____ 1. What is the order of sharps?
A. FCGDAEB C. ABCDEFG
B. BEADGCF D. EGBDFAC
- _____ 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of D. *Fb*
B. Key of F. *Bb* D. Key of C. *Bb*
- _____ 3. Which key signature has no sharps or flats?
A. G C. C
B. F D. D
- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F C. 3: F, C, G
B. 2: *Bb*, *Eb* D. 4: *Bb*, *Eb*, *Ab*, *Db*
- _____ 5. How many sharps in the key of E and what are they?
A. 4: F#, C#, G#, D# C. 1: F#
B. 2: E, A D. 3: F#, C#, G#

Continue

Redo

- _____ 1. What is the order of sharps?
A. EGBDFAC C. ABCDEFG
B. BEADGCF D. FCGDAEB

- _____ 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of D. *Fb*
B. Key of C. *Bb* D. Key of F. *Bb*

- _____ 3. Which key signature has no sharps or flats?
A. G C. A
B. C D. D

- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 4: *Bb*, *Eb*, *Ab*, *Db* C. 3: F, C, G
B. 2: *Bb*, *Eb* D. 5: B, E, A, C, F

- _____ 5. How many sharps in the key of E and what are they?
A. 1: *F#* C. 4: *F#*, *C#*, *G#*, *D#*
B. 2: E, A D. 3: *F#*, *C#*, *G#*

Continue

Redo

- _____ 1. What is the order of sharps?
A. EGBDFAC C. ABCDEFG
B. BEADGCF D. FCGDAEB

- _____ 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of D. *Fb*
B. Key of C. *Bb* D. Key of F. *Bb*

- _____ 3. Which key signature has no sharps or flats?
A. G C. A
B. C D. D

- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 4: *Bb*, *Eb*, *Ab*, *Db* C. 3: F, C, G
B. 2: *Bb*, *Eb* D. 5: B, E, A, C, F

- _____ 5. How many sharps in the key of E and what are they?
A. 1: *F#* C. 4: *F#*, *C#*, *G#*, *D#*
B. 2: E, A D. 3: *F#*, *C#*, *G#*

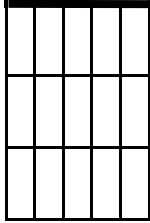
Continue

Redo

- _____ 1. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12
- _____ 2. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE
- _____ 3. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12
- _____ 4. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
 B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
- _____ 5. Label the following diagram with the string number and letter names.

Continue

Redo

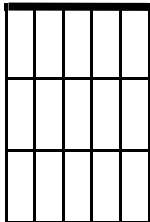


CQ:23A

- _____ 1. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12
- _____ 2. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE
- _____ 3. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12
- _____ 4. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
 B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
- _____ 5. Label the following diagram with the string number and letter names.

Continue

Redo



CQ:23A

- _____ 1. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12

- _____ 2. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
 B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string

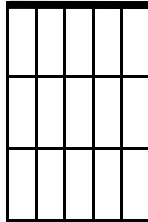
- _____ 3. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12

- _____ 4. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE

- _____ 5. Label the following diagram with the string number and letter names.

Continue

Redo



CQ:23B

- _____ 1. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12

- _____ 2. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
 B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string

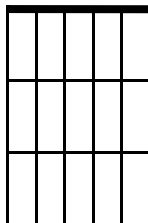
- _____ 3. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12

- _____ 4. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE

- _____ 5. Label the following diagram with the string number and letter names.

Continue

Redo

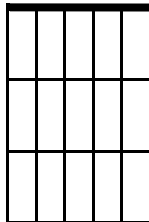


CQ:23B

- _____ 1. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12
- _____ 2. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
- _____ 3. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
 A. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE
- _____ 4. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12
- _____ 5. Label the following diagram with the string number and letter names.

Continue

Redo

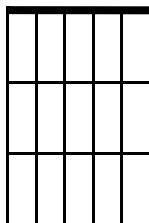


CQ:23C

- _____ 1. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12
- _____ 2. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
- _____ 3. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
 A. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE
- _____ 4. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12
- _____ 5. Label the following diagram with the string number and letter names.

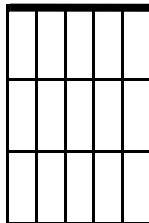
Continue

Redo



CQ:23C

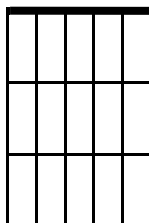
- _____ 1. What is one way to play a half step on the guitar?
A. from one open string to the next C. from the 3rd to the 4th fret on any one string
B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
- _____ 2. How many strings does the guitar have?
A. 4 C. 6
B. 5 D. 12
- _____ 3. What are the names of the guitar strings from lowest to highest?
A. BEADGCF C. EGBDF
B. FACE D. EADGBE
- _____ 4. What is the number of the string with the lowest pitch?
A. 6 C. 4
B. 1 D. 12
- _____ 5. Label the following diagram with the string number and letter names.



Continue

Redo

- _____ 1. What is one way to play a half step on the guitar?
A. from one open string to the next C. from the 3rd to the 4th fret on any one string
B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
- _____ 2. How many strings does the guitar have?
A. 4 C. 6
B. 5 D. 12
- _____ 3. What are the names of the guitar strings from lowest to highest?
A. BEADGCF C. EGBDF
B. FACE D. EADGBE
- _____ 4. What is the number of the string with the lowest pitch?
A. 6 C. 4
B. 1 D. 12
- _____ 5. Label the following diagram with the string number and letter names.



Continue

Redo

Part IV Quiz

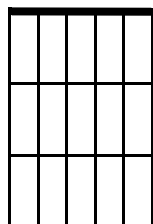
Class _____

Date _____

Name _____

- _____ 1. Where are accidentals written?
A. close to the note
B. in front of the note, same line/space
C. behind the note, same line/space
D. behind the note
- _____ 2. How long does the effect of an accidental last?
A. the whole song
B. until another accidental is used
C. 1 beat
D. an entire measure
- _____ 3. Which of the following are enharmonic notes?
A. G# and Ab
B. Db and D#
C. Cb and B#
D. F# and Fb
- _____ 4. Where are the natural half steps?
A. B-C, D-E
B. B-C, G-A
C. E-F, B-C
D. E-F, C-D
- _____ 5. How many half steps are in an octave?
A. none
B. 2
C. 12
D. 6
- _____ 6. What is the symbol for a whole step?
A. \wedge
B. $\vee\vee$
C. \square
D. $\square\square$
- _____ 7. What is the order of sharps?
A. EGBDFAC
B. FCGDAEB
C. ABCDEFG
D. BEADGCF
- _____ 8. What type of accidentals are used going up the chromatic scale?
A. naturals
B. both sharps and flats
C. flats
D. sharps
- _____ 9. What does a sharp do to a note?
A. slightly changes the note length
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly raises the pitch
- _____ 10. How many whole steps are in an octave?
A. none
B. 2
C. 12
D. 6
- _____ 11. Between which scale degrees in the major scale are the half steps?
A. 3-4, 7-8
B. 7-8, 11-12
C. 3-4, 6-7
D. 1-2, 7-8
- _____ 12. Which key signature has only one flat and which flat is it?
A. Key of Eb. Ab
B. Key of C. Bb
C. Key of F. Bb
D. Key of D. Fb
- _____ 13. Which key signature has no sharps or flats?
A. C
B. G
C. A
D. D
- _____ 14. What does a flat do to a note?
A. slightly raises the pitch
B. cancels the effect of a flat or natural
C. slightly lowers the pitch
D. slightly changes the note length

- _____ 15. What type of accidentals are used going down the chromatic scale?
 A. flats
 B. naturals
 C. sharps
 D. both sharps and flats
- _____ 16. What note is a whole step above C?
 A. C#
 B. D
 C. B
 D. Db
- _____ 17. How many flats in the key signature of *Ab*, and what are they?
 A. 3: F, C, G
 B. 2: Bb, Eb
 C. 4: Bb, Eb, Ab, Db
 D. 5: B, E, A, C, F
- _____ 18. What does a natural do to a note?
 A. cancels the effect of a flat or natural
 B. slightly raises the pitch
 C. slightly changes the note length
 D. slightly lowers the pitch
- _____ 19. What is the symbol for a half step?
 A. \wedge
 B. $\vee\vee$
 C. \square
 D. $\square\square$
- _____ 20. How many sharps in the key of E and what are they?
 A. 1: F#
 B. 2: E, A
 C. 3: F#, C#, G#
 D. 4: F#, C#, G#, D#
- _____ 21. How many strings does the guitar have?
 A. 4
 B. 5
 C. 6
 D. 12
- _____ 22. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF
 B. FACE
 C. EGBDF
 D. EADGBE
- _____ 23. What is the number of the string with the lowest pitch?
 A. 6
 B. 1
 C. 4
 D. 12
- _____ 24. What is one way to play a half step on the guitar?
 A. from one open string to the next
 B. from the 5th fret to the 7th fret
 C. from the 3rd to the 4th fret on any one string
 D. from the fifth fret on the D string to the open G string
- _____ 25. Label the following diagram with the string number and letter names.



Redo
Continue

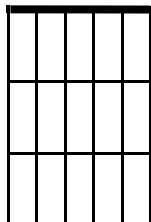
Part IV Quiz

Class _____

Date _____

Name _____

- _____ 1. Where are accidentals written?
A. behind the note
B. close to the note
C. behind the note, same line and space
D. in front of the note, same line and space
- _____ 2. How long does the effect of an accidental last?
A. an entire measure
B. the whole song
C. 1 beat
D. until another accidental is used
- _____ 3. Which key signature has no sharps or flats?
A. G
B. F
C. C
D. D
- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 2: *Bb*, *Eb*
C. 3: F, C, G
D. 4: *Bb*, *Eb*, *Ab*, *Db*
- _____ 5. How many half steps are in an octave?
A. none
B. 6
C. 2
D. 12
- _____ 6. What is the symbol for a whole step?
A. \wedge
B. $\vee\vee$
C. \square
D. $\square\square$
- _____ 7. Which of the following are enharmonic notes?
A. *F#* and *Fb*
B. *Cb* and *B#*
C. *G#* and *Ab*
D. *Db* and *D#*
- _____ 8. Where are the natural half steps?
A. B-C, G-A
B. E-F, B-C
C. E-F, C-D
D. B-C, D-E
- _____ 9. How many strings does the guitar have?
A. 4
B. 5
C. 6
D. 12
- _____ 10. What are the names of the guitar strings from lowest to highest?
A. BEADGCF
B. FACE
C. EGBDF
D. EADGBE
- _____ 11. What is the number of the string with the lowest pitch?
A. 6
B. 1
C. 4
D. 12
- _____ 12. What is one way to play a half step on the guitar?
A. from one open string to the next
B. from the 5th fret to the 7th fret
C. from the 3rd to the 4th fret on any one string
D. from the fifth fret on the D string to the open G string
- _____ 13. Label the following diagram with the string number and letter names.



- _____ 14. What type of accidentals are used going up the chromatic scale?
 A. sharps
 B. flats
 C. naturals
 D. both sharps and flats
- _____ 15. What is the order of sharps?
 A. FCGDAEB
 B. BEADGCF
 C. ABCDEFG
 D. EGBDFAC
- _____ 16. Which key signature has only one flat and which flat is it?
 A. Key of *Eb*. *Ab*
 B. Key of *F*. *Bb*
 C. Key of *D*. *Fb*
 D. Key of *C*. *Bb*
- _____ 17. How many whole steps are in an octave?
 A. 12
 B. 2
 C. 6
 D. none
- _____ 18. Between which scale degrees in the major scale are the half steps?
 A. 3-4, 6-7
 B. 3-4, 7-8
 C. 7-8, 11-12
 D. 1-2, 7-8
- _____ 19. What does a sharp do to a note?
 A. slightly lowers the pitch
 B. slightly raises the pitch
 C. cancels the effect of a flat or natural
 D. slightly changes the note length
- _____ 20. What does a flat do to a note?
 A. slightly lowers the pitch
 B. slightly raises the pitch
 C. cancels the effect of a flat or natural
 D. slightly changes the note length
- _____ 21. What does a natural do to a note?
 A. slightly lowers the pitch
 B. slightly raises the pitch
 C. cancels the effect of a flat or natural
 D. slightly changes the note length
- _____ 22. How many sharps in the key of E and what are they?
 A. 4: F#, C#, G#, D#
 B. 2: E, A
 C. 1: F#
 D. 3: F#, C#, G#
- _____ 23. What is the symbol for a half step?
 A. \wedge
 B. $\vee\vee$
 C. \square
 D. $\square\square$
- _____ 24. What type of accidentals are used going down the chromatic scale?
 A. flats
 B. naturals
 C. sharps
 D. both sharps and flats
- _____ 25. What note is a whole step above C?
 A. C#
 B. D
 C. B
 D. *Db*

Continue

Redo

Part IV Quiz

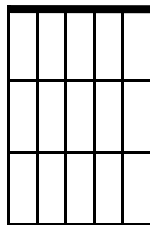
Class _____

Date _____

Name _____

- _____ 1. What does a natural do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- _____ 2. Where are accidentals written?
A. behind the note
B. close to the note
C. in front of the note, same line and space
D. behind the note, same line and space
- _____ 3. What is the order of sharps?
A. ABCDEFG
B. BEADGCF
C. FCGDAEB
D. EGBDFAC
- _____ 4. How many whole steps are in an octave?
A. 12
B. 6
C. 2
D. none
- _____ 5. Between which scale degrees in the major scale are the half steps?
A. 3-4, 6-7
B. 3-4, 7-8
C. 7-8, 11-12
D. 1-2, 7-8
- _____ 6. How many whole steps are in an octave?
A. 12
B. 6
C. 2
D. none
- _____ 7. Which key signature has only one flat and which flat is it?
A. Key of F. *Bb*
B. Key of *Eb*.
C. Key of D. *Fb*
D. Key of C. *Bb*
- _____ 8. Which key signature has no sharps or flats?
A. G
B. F
C. D
D. C
- _____ 9. How long does the effect of an accidental last?
A. 1 beat
B. the whole song
C. an entire measure
D. until another accidental is used
- _____ 10. How many half steps are in an octave?
A. 12
B. 6
C. 2
D. none
- _____ 11. What is the symbol for a whole step?
A. \wedge
B. $\vee\vee$
C. $\square\square$
D. \square
- _____ 12. What does a sharp do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- _____ 13. What does a flat do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- _____ 14. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 4: *Bb*, *Eb*, *Ab*, *Db*
C. 3: F, C, G
D. 2: *Bb*, *Eb*

- _____ 15. How many sharps in the key of E and what are they?
 A. 1: F# C. 4: F#, C#, G#, D#
 B. 2: E, A D. 3: F#, C#, G#
- _____ 16. What is the symbol for a half step?
 A. ~~X~~ C. \square
 B. D.
- _____ 17. What type of accidentals are used going down the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- _____ 18. What note is a whole step above C?
 A. C# C. D
 B. B D. *Db*
- _____ 19. What type of accidentals are used going up the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- _____ 20. What is the order of flats?
 A. FCGDAEB C. ABCDEFG
 B. BEADGCF D. FACEGBD
- _____ 21. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12
- _____ 22. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE
- _____ 23. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12
- _____ 24. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
 B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string
- _____ 25. Label the following diagram with the string number and letter names.



Continue

Redo

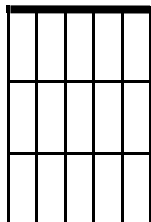
Part IV Quiz

Class _____

Date _____

Name _____

- _____ 1. Where are accidentals written?
A. behind the note
B. close to the note
C. behind the note, same line and space
D. in front of the note, same line and space
- _____ 2. How long does the effect of an accidental last?
A. an entire measure
B. the whole song
C. 1 beat
D. until another accidental is used
- _____ 3. Which key signature has no sharps or flats?
A. G
B. F
C. C
D. D
- _____ 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 2: *Bb*, *Eb*
C. 3: F, C, G
D. 4: *Bb*, *Eb*, *Ab*, *Db*
- _____ 5. How many half steps are in an octave?
A. none
B. 6
C. 2
D. 12
- _____ 6. What is the symbol for a whole step?
A. \wedge
B. $\vee\vee$
C. \square
D. $\square\square$
- _____ 7. Which of the following are enharmonic notes?
A. *F#* and *Fb*
B. *Cb* and *B#*
C. *G#* and *Ab*
D. *Db* and *D#*
- _____ 8. Where are the natural half steps?
A. B-C, G-A
B. E-F, B-C
C. E-F, C-D
D. B-C, D-E
- _____ 9. How many strings does the guitar have?
A. 4
B. 5
C. 6
D. 12
- _____ 10. What are the names of the guitar strings from lowest to highest?
A. BEADGCF
B. FACE
C. EGBDF
D. EADGBE
- _____ 11. What is the number of the string with the lowest pitch?
A. 6
B. 1
C. 4
D. 12
- _____ 12. What is one way to play a half step on the guitar?
A. from one open string to the next
B. from the 5th fret to the 7th fret
C. from the 3rd to the 4th fret on any one string
D. from the fifth fret on the D string to the open G string
- _____ 13. Label the following diagram with the string number and letter names.



- _____ 14. What type of accidentals are used going up the chromatic scale?
 A. sharps
 B. flats
 C. naturals
 D. both sharps and flats
- _____ 15. What is the order of sharps?
 A. FCGDAEB
 B. BEADGCF
 C. ABCDEFG
 D. EGBDFAC
- _____ 16. Which key signature has only one flat and which flat is it?
 A. Key of *Eb*. *Ab*
 B. Key of *F*. *Bb*
 C. Key of *D*. *Fb*
 D. Key of *C*. *Bb*
- _____ 17. How many whole steps are in an octave?
 A. 12
 B. 2
 C. 6
 D. none
- _____ 18. Between which scale degrees in the major scale are the half steps?
 A. 3-4, 6-7
 B. 3-4, 7-8
 C. 7-8, 11-12
 D. 1-2, 7-8
- _____ 19. What does a sharp do to a note?
 A. slightly lowers the pitch
 B. slightly raises the pitch
 C. cancels the effect of a flat or natural
 D. slightly changes the note length
- _____ 20. What does a flat do to a note?
 A. slightly lowers the pitch
 B. slightly raises the pitch
 C. cancels the effect of a flat or natural
 D. slightly changes the note length
- _____ 21. What does a natural do to a note?
 A. slightly lowers the pitch
 B. slightly raises the pitch
 C. cancels the effect of a flat or natural
 D. slightly changes the note length
- _____ 22. How many sharps in the key of E and what are they?
 A. 4: F#, C#, G#, D#
 B. 2: E, A
 C. 1: F#
 D. 3: F#, C#, G#
- _____ 23. What is the symbol for a half step?
 A. \wedge
 B. $\vee\vee$
 C. \square
 D. $\square\square$
- _____ 24. What type of accidentals are used going down the chromatic scale?
 A. flats
 B. naturals
 C. sharps
 D. both sharps and flats
- _____ 25. What note is a whole step above C?
 A. C#
 B. D
 C. B
 D. *Db*

Continue

Redo

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the higher note
B. the note furthest to the right D. the lower note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 3. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a minor interval
B. it becomes an augmented interval D. it becomes a perfect interval
- _____ 5. How many half steps are in a minor third?
A. 3 C. 2
B. 4 D. 5

Continue

Redo

CQ:23A

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the higher note
B. the note furthest to the right D. the lower note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 3. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a minor interval
B. it becomes an augmented interval D. it becomes a perfect interval
- _____ 5. How many half steps are in a minor third?
A. 3 C. 2
B. 4 D. 5

Continue

Redo

CQ:23A

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the lower note
B. the note furthest to the right D. the higher note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 1, 4, 5, 8 C. 1, 8
B. 2, 3, 6, 7 D. 2, 4, 5
- _____ 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 2, 3, 6, 7
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a perfect interval
B. it becomes an augmented interval D. it becomes a minor interval
- _____ 5. How many half steps are in a minor third?
A. 4 C. 2
B. 3 D. 5

Continue

Redo

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the lower note
B. the note furthest to the right D. the higher note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 1, 4, 5, 8 C. 1, 8
B. 2, 3, 6, 7 D. 2, 4, 5
- _____ 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 2, 3, 6, 7
B. 1, 4, 5, 8 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a perfect interval
B. it becomes an augmented interval D. it becomes a minor interval
- _____ 5. How many half steps are in a minor third?
A. 4 C. 2
B. 3 D. 5

Continue

Redo

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the note furthest to the right
B. the lower note D. the higher note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 4, 5 C. 1, 8
B. 2, 3, 6, 7 D. 1, 4, 5, 8
- _____ 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 1, 4, 5, 8
B. 2, 3, 6, 7 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a minor interval C. it becomes a perfect interval
B. it becomes an augmented interval D. it becomes a diminished interval
- _____ 5. How many half steps are in a minor third?
A. 4 C. 2
B. 5 D. 3

Continue

Redo

- _____ 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the note furthest to the right
B. the lower note D. the higher note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 4, 5 C. 1, 8
B. 2, 3, 6, 7 D. 1, 4, 5, 8
- _____ 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 1, 4, 5, 8
B. 2, 3, 6, 7 D. 2, 4, 5
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a minor interval C. it becomes a perfect interval
B. it becomes an augmented interval D. it becomes a diminished interval
- _____ 5. How many half steps are in a minor third?
A. 4 C. 2
B. 5 D. 3

Continue

Redo

- _____ 1. When finding an interval, which note do you start counting from?
A. the lower note C. the note furthest to the right
B. the note furthest to the left D. the higher note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 4, 5 C. 1, 4, 5, 8
B. 2, 3, 6, 7 D. 1, 8
- _____ 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 1, 4, 5, 8
B. 2, 4, 5 D. 2, 3, 6, 7
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes an augmented interval C. it becomes a perfect interval
B. it becomes a minor interval D. it becomes a diminished interval
- _____ 5. How many half steps are in a minor third?
A. 4 C. 2
B. 3 D. 5

Continue

Redo

- _____ 1. When finding an interval, which note do you start counting from?
A. the lower note C. the note furthest to the right
B. the note furthest to the left D. the higher note
- _____ 2. Which interval numbers can be Perfect intervals?
A. 2, 4, 5 C. 1, 4, 5, 8
B. 2, 3, 6, 7 D. 1, 8
- _____ 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 1, 4, 5, 8
B. 2, 4, 5 D. 2, 3, 6, 7
- _____ 4. What happens to a Major interval when it is lowered a half step?
A. it becomes an augmented interval C. it becomes a perfect interval
B. it becomes a minor interval D. it becomes a diminished interval
- _____ 5. How many half steps are in a minor third?
A. 4 C. 2
B. 3 D. 5

Continue

Redo

- ____ 1. What is the pattern of whole and half steps for the natural minor scale?
A. wwhwww C. wwhwhwh
B. whwhwh D. whwwwwh

- ____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6, 7 C. 4, 6, 7
B. 3, 5, 7 D. 3, 6

- ____ 3. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale C. the seventh is raised a half step
B. the third is raised a half step D. natural notes ascending, *b3, b6, b7* descending

- ____ 4. What is the key signature of a minor?
A. 3 sharps C. 3 flats
B. no sharps or flats D. 2 flats

- ____ 5. What is the key signature of c minor?
A. 3 sharps C. 3 flats
B. no sharps or flats D. 2 flats

Continue

Redo

CQ:24A

- ____ 1. What is the pattern of whole and half steps for the natural minor scale?
A. wwhwww C. wwhwhwh
B. whwhwh D. whwwwwh

- ____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6, 7 C. 4, 6, 7
B. 3, 5, 7 D. 3, 6

- ____ 3. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale C. the seventh is raised a half step
B. the third is raised a half step D. natural notes ascending, *b3, b6, b7* descending

- ____ 4. What is the key signature of a minor?
A. 3 sharps C. 3 flats
B. no sharps or flats D. 2 flats

- ____ 5. What is the key signature of c minor?
A. 3 sharps C. 3 flats
B. no sharps or flats D. 2 flats

Continue

Redo

CQ:24A

Chapter 24 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What is the pattern of whole and half steps for the natural minor scale?
A. whwwhww C. wwwhwhw
B. wwhwwwh D. whwwwhw
- _____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6 C. 4, 6, 7
B. 3, 5, 7 D. 3, 6, 7
- _____ 3. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale C. the third is raised a half step
B. the seventh is raised a half step D. natural notes ascending, *b3, b6, b7* descending
- _____ 4. What is the key signature of a minor?
A. 3 sharps C. 3 flats
B. 2 flats D. no sharps or flats
- _____ 5. What is the key signature of c minor?
A. 3 flats C. no sharps or flats
B. 3 sharps D. 2 flats

Continue

Redo

CQ:24B

Chapter 24 Quiz **Class** _____ **Date** _____ **Name** _____

- _____ 1. What is the pattern of whole and half steps for the natural minor scale?
A. whwwhww C. wwwhwhw
B. wwhwwwh D. whwwwhw
- _____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6 C. 4, 6, 7
B. 3, 5, 7 D. 3, 6, 7
- _____ 3. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale C. the third is raised a half step
B. the seventh is raised a half step D. natural notes ascending, *b3, b6, b7* descending
- _____ 4. What is the key signature of a minor?
A. 3 sharps C. 3 flats
B. 2 flats D. no sharps or flats
- _____ 5. What is the key signature of c minor?
A. 3 flats C. no sharps or flats
B. 3 sharps D. 2 flats

Continue

Redo

CQ:24B

- _____ 1. What is the pattern of whole and half steps for the natural minor scale?
 A. wwhhwwh C. whwwhww
 B. ww hwwwh D. whwwwhw

- _____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
 A. 3, 6, 7 C. 4, 6, 7
 B. 3, 5, 7 D. 3, 6

- _____ 3. What is done to the natural minor scale to get a harmonic minor scale?
 A. the seventh is raised a half step C. the third is raised a half step
 B. nothing, they are the same scale D. natural notes ascending, *b3, b6, b7* descending

- _____ 4. What is the key signature of a minor?
 A. 3 sharps C. no sharps or flats
 B. 2 flats D. 3 flats

- _____ 5. What is the key signature of c minor?
 A. 3 flats C. 2 flats
 B. 3 sharps D. no sharps or flats

Continue

Redo

- _____ 1. What is the pattern of whole and half steps for the natural minor scale?
 A. wwhhwwh C. whwwhww
 B. ww hwwwh D. whwwwhw

- _____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
 A. 3, 6, 7 C. 4, 6, 7
 B. 3, 5, 7 D. 3, 6

- _____ 3. What is done to the natural minor scale to get a harmonic minor scale?
 A. the seventh is raised a half step C. the third is raised a half step
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- _____ 4. What is the key signature of a minor?
 A. 3 sharps C. no sharps or flats
 B. 2 flats D. 3 flats

- _____ 5. What is the key signature of c minor?
 A. 3 flats C. 2 flats
 B. 3 sharps D. no sharps or flats

Continue

Redo

- _____ 1. What is the pattern of whole and half steps for the natural minor scale?
A. wwwhwwh C. whwwwhw
B. wwwhwwh D. whwhhww
- _____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 5, 7 C. 4, 6, 7
B. 3, 6, 7 D. 3, 6
- _____ 3. What is done to the natural minor scale to get a harmonic minor scale?
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- _____ 5. What is the key signature of c minor?
A. 3 sharps C. 2 flats
B. 3 flats D. no sharps or flats

Continue

Redo

- _____ 1. What is the pattern of whole and half steps for the natural minor scale?
A. wwwhwwh C. whwwwhw
B. wwwhwwh D. whwhhww
- _____ 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 5, 7 C. 4, 6, 7
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B. 2 flats D. 3 flats
- _____ 5. What is the key signature of c minor?
A. 3 sharps C. 2 flats
B. 3 flats D. no sharps or flats

Continue

Redo

- _____ 1. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Aeolian
C. Ionian
D. Lydian
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Aeolian
C. Ionian
D. Mixolydian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D
- _____ 5. What key signature would be used for the Dorian mode starting on G?
A. Key of G, one sharp
B. Key of F, one flat
C. Key of D, two sharps
D. Key of C, no sharps or flats

Continue

Redo

- _____ 1. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Aeolian
C. Ionian
D. Lydian
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Aeolian
C. Ionian
D. Mixolydian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D
- _____ 5. What key signature would be used for the Dorian mode starting on G?
A. Key of G, one sharp
B. Key of F, one flat
C. Key of D, two sharps
D. Key of C, no sharps or flats

Continue

Redo

- _____ 1. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Ionian
C. Aeolian
D. Lydian
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D
- _____ 5. What key signature would be used for the Dorian mode starting on G?
A. Key of F, one flat
B. Key of G, one sharp
C. Key of D, two sharps
D. Key of C, no sharps or flats

Continue

Redo

CQ:25B

- _____ 1. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Ionian
C. Aeolian
D. Lydian
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D
- _____ 5. What key signature would be used for the Dorian mode starting on G?
A. Key of F, one flat
B. Key of G, one sharp
C. Key of D, two sharps
D. Key of C, no sharps or flats

Continue

Redo

CQ:25B

- _____ 1. How many modes are there?
- A. 4
 B. 7
 C. 6
 D. 5
- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
- A. Ionian
 B. Phrygian
 C. Aeolian
 D. Lydian
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
- A. Phrygian
 B. Mixolydian
 C. Aeolian
 D. Ionian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
- A. D
 B. C
 C. B
 D. A
- _____ 5. What key signature would be used for the Dorian mode starting on G?
- A. Key of C, no sharps or flats
 B. Key of G, one sharp
 C. key of D, two sharps
 D. Key of F, one flat

Continue

Redo

CQ:25C

- _____ 1. How many modes are there?
- A. 4
 B. 7
 C. 6
 D. 5
- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
- A. Ionian
 B. Phrygian
 C. Aeolian
 D. Lydian
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
- A. Phrygian
 B. Mixolydian
 C. Aeolian
 D. Ionian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
- A. D
 B. C
 C. B
 D. A
- _____ 5. What key signature would be used for the Dorian mode starting on G?
- A. Key of C, no sharps or flats
 B. Key of G, one sharp
 C. key of D, two sharps
 D. Key of F, one flat

Continue

Redo

CQ:25C

Chapter 25 Quiz Class _____ Date _____ Name _____

- _____ 1. How many modes are there?
 - A. 4
 - B. 6
 - C. 7
 - D. 5

- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
 - A. Lydian
 - B. Phrygian
 - C. Aeolian
 - D. Ionian

- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
 - A. Phrygian
 - B. Mixolydian
 - C. Ionian
 - D. Aeolian

- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
 - A. D
 - B. C
 - C. A
 - D. B

- _____ 5. What key signature would be used for the Dorian mode starting on G?
 - A. Key of C, no sharps or flats
 - B. Key of G, one sharp
 - C. Key of F, one flat
 - D. key of D, two sharps

Continue

Redo

CQ:25D

Chapter 25 Quiz Class _____ Date _____ Name _____

- _____ 1. How many modes are there?
 - A. 4
 - B. 6
 - C. 7
 - D. 5

- _____ 2. Which mode has the same pattern of whole and half steps as the Major scale?
 - A. Lydian
 - B. Phrygian
 - C. Aeolian
 - D. Ionian

- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
 - A. Phrygian
 - B. Mixolydian
 - C. Ionian
 - D. Aeolian

- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
 - A. D
 - B. C
 - C. A
 - D. B

- _____ 5. What key signature would be used for the Dorian mode starting on G?
 - A. Key of C, no sharps or flats
 - B. Key of G, one sharp
 - C. Key of F, one flat
 - D. key of D, two sharps

Continue

Redo

CQ:25D

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 7 C. 3, 7
B. 4, 6 D. 2, 5
- _____ 2. What is a blue note?
A. a sad note C. an altered note, always raised
B. an altered note, usually lowered D. a type of note used in the 1800s
- _____ 3. What are the notes in the standard C blues scale?
A. C,D,E b ,F,G,A,B b ,C C. D,E,F,G,A,B,C
B. C,D,E,G,A,C D. C,E b ,F,G b ,G,B b ,C
- _____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwhwwh C. wwwwww
B. whwwhw D. hhhhhh
- _____ 5. Which of the following is a gapped scale?
A. the Major scale C. the melodic minor scale
B. the whole tone scale D. the pentatonic scale

Continue

Redo

CQ:26A

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 7 C. 3, 7
B. 4, 6 D. 2, 5
- _____ 2. What is a blue note?
A. a sad note C. an altered note, always raised
B. an altered note, usually lowered D. a type of note used in the 1800s
- _____ 3. What are the notes in the standard C blues scale?
A. C,D,E b ,F,G,A,B b ,C C. D,E,F,G,A,B,C
B. C,D,E,G,A,C D. C,E b ,F,G b ,G,B b ,C
- _____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwhwwh C. wwwwww
B. whwwhw D. hhhhhh
- _____ 5. Which of the following is a gapped scale?
A. the Major scale C. the melodic minor scale
B. the whole tone scale D. the pentatonic scale

Continue

Redo

CQ:26A

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 4, 7
C. 3, 7
D. 2, 5
- _____ 2. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, always raised
D. an altered note, usually lowered
- _____ 3. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. C,Eb,F,Gb,G,Bb,C
D. D,E,F,G,A,B,C
- _____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwwwwww
B. whwhwhw
C. wwhtwwh
D. hhhhhhh
- _____ 5. Which of the following is a gapped scale?
A. the Major scale
B. the pentatonic scale
C. the melodic minor scale
D. the whole tone scale

Continue

Redo

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 4, 7
C. 3, 7
D. 2, 5
- _____ 2. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, always raised
D. an altered note, usually lowered
- _____ 3. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. C,Eb,F,Gb,G,Bb,C
D. D,E,F,G,A,B,C
- _____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwwwwww
B. whwhwhw
C. wwhtwwh
D. hhhhhhh
- _____ 5. Which of the following is a gapped scale?
A. the Major scale
B. the pentatonic scale
C. the melodic minor scale
D. the whole tone scale

Continue

Redo

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6 C. 3, 7
B. 2, 5 D. 4, 7
- _____ 2. What is a blue note?
A. a sad note C. an altered note, usually lowered
B. a type of note used in the 1800s D. an altered note, always raised
- _____ 3. What are the notes in the standard C blues scale?
A. C,Eb,F,Gb,G,Bb,C C. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C D. D,E,F,G,A,B,C
- _____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. whwhww C. wwwhwwh
B. wwwwww D. hhhhhh
- _____ 5. Which of the following is a gapped scale?
A. the Major scale C. the pentatonic scale
B. the melodic minor scale D. the whole tone scale

Continue

Redo

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6 C. 3, 7
B. 2, 5 D. 4, 7
- _____ 2. What is a blue note?
A. a sad note C. an altered note, usually lowered
B. a type of note used in the 1800s D. an altered note, always raised
- _____ 3. What are the notes in the standard C blues scale?
A. C,Eb,F,Gb,G,Bb,C C. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C D. D,E,F,G,A,B,C
- _____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. whwhww C. wwwhwwh
B. wwwwww D. hhhhhh
- _____ 5. Which of the following is a gapped scale?
A. the Major scale C. the pentatonic scale
B. the melodic minor scale D. the whole tone scale

Continue

Redo

Chapter 26 Quiz **Class** _____ **Date** _____ **Name** _____

- ____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6 C. 4, 7
B. 2, 5 D. 3, 7

- ____ 2. What is a blue note?
A. an altered note, usually lowered C. a sad note
B. a type of note used in the 1800s D. an altered note, always raised

- ____ 3. What are the notes in the standard C blues scale?
A. C,D,E,G,A,C C. C,D,Eb,F,G,A,Bb,C
B. C,Eb,F,Gb,G,Bb,C D. D,E,F,G,A,B,C

- ____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. whwwhww C. wwhwwwh
B. hhhhhhh D. wwwwwww

- ____ 5. Which of the following is a gapped scale?
A. the pentatonic scale C. the Major scale
B. the melodic minor scale D. the whole tone scale

Continue

Redo

CQ:26D

Chapter 26 Quiz **Class** _____ **Date** _____ **Name** _____

- ____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6 C. 4, 7
B. 2, 5 D. 3, 7

- ____ 2. What is a blue note?
A. an altered note, usually lowered C. a sad note
B. a type of note used in the 1800s D. an altered note, always raised

- ____ 3. What are the notes in the standard C blues scale?
A. C,D,E,G,A,C C. C,D,Eb,F,G,A,Bb,C
B. C,Eb,F,Gb,G,Bb,C D. D,E,F,G,A,B,C

- ____ 4. What is the pattern of whole and half steps for the whole tone scale?
A. whwwhww C. wwhwwwh
B. hhhhhhh D. wwwwwww

- ____ 5. Which of the following is a gapped scale?
A. the pentatonic scale C. the Major scale
B. the melodic minor scale D. the whole tone scale

Continue

Redo

CQ:26D

Part V Quiz**Class** _____**Date** _____**Name** _____

- _____ 1. Which interval numbers can be Major intervals?
A. 1, 8
B. 2, 4, 5
C. 1, 4, 5, 8
D. 2, 3, 6, 7
- _____ 2. What happens to a Major interval when it is lowered a half step?
A. it becomes an augmented interval
B. it becomes a minor interval
C. it becomes a perfect interval
D. it becomes a diminished interval
- _____ 3. What is the pattern of whole and half steps for the natural minor scale?
A. wwwhwwh
B. wwhwwwh
C. whwwwhw
D. whwwhww
- _____ 4. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 5, 7
B. 3, 6, 7
C. 4, 6, 7
D. 3, 6
- _____ 5. How many modes are there?
A. 4
B. 6
C. 7
D. 5
- _____ 6. Which mode has the same pattern of whole and half steps as the Major scale?
A. Lydian
B. Phrygian
C. Aeolian
D. Ionian
- _____ 7. What is the pattern of whole and half steps for the whole tone scale?
A. whwwhww
B. hhhhhh
C. wwhwwwh
D. wwwwww
- _____ 8. Which of the following is a gapped scale?
A. the pentatonic scale
B. the melodic minor scale
C. the Major scale
D. the whole tone scale
- _____ 9. When finding an interval, which note do you start counting from?
A. the lower note
B. the note furthest to the left
C. the note furthest to the right
D. the higher note
- _____ 10. Which interval numbers can be Perfect intervals?
A. 2, 4, 5
B. 2, 3, 6, 7
C. 1, 4, 5, 8
D. 1, 8
- _____ 11. What is done to the natural minor scale to get a harmonic minor scale?
A. the third is raised a half step
B. nothing, they are the same scale
C. natural notes ascending, *b3, b6, b7* descending
D. the seventh is raised a half step
- _____ 12. What is the key signature of a minor?
A. no sharps or flats
B. 2 flats
C. 3 sharps
D. 3 flats
- _____ 13. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian
- _____ 14. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. D
B. C
C. A
D. B

- _____ 15. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 2, 5
C. 4, 7
D. 3, 7
- _____ 16. What is a blue note?
A. an altered note, usually lowered
B. a type of note used in the 1800s
C. a sad note
D. an altered note, always raised
- _____ 17. What are the notes in the standard C blues scale?
A. C,D,E,G,A,C
B. C,Eb,F,Gb,G,Bb,C
C. C,D,Eb,F,G,A,Bb,C
D. D,E,F,G,A,B,C
- _____ 18. How many half steps are in a minor third?
A. 4
B. 3
C. 2
D. 5
- _____ 19. What is the key signature of c minor?
A. 3 sharps
B. 3 flats
C. 2 flats
D. no sharps or flats
- _____ 20. What key signature would be used for the Dorian mode starting on G?
A. Key of C, no sharps or flats
B. Key of G, one sharp
C. Key of F, one flat
D. key of D, two sharps

Redo

Continue

- _____ 15. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Aeolian
D. Ionian
- _____ 16. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. D
B. C
C. B
D. A
- _____ 17. Which of the following is a gapped scale?
A. the Major scale
B. the melodic minor scale
C. the pentatonic scale
D. the whole tone scale
- _____ 18. What key signature would be used for the Dorian mode starting on G?
A. Key of C, no sharps or flats
B. Key of G, one sharp
C. key of D, two sharps
D. Key of F, one flat
- _____ 19. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, usually lowered
D. an altered note, always raised
- _____ 20. What is the key signature of d minor?
A. two sharps
B. two flats
C. one flat
D. one sharp

Redo
Continue

Part V Quiz

Class _____

Date _____

Name _____

- _____ 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 7
B. 4, 6
C. 3, 7
D. 2, 5
- _____ 2. What is a blue note?
A. a sad note
B. an altered note, usually lowered
C. an altered note, always raised
D. a type of note used in the 1800s
- _____ 3. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- _____ 4. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Aeolian
C. Ionian
D. Lydian
- _____ 5. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Aeolian
C. Ionian
D. Mixolydian
- _____ 6. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale
B. the third is raised a half step
C. the seventh is raised a half step
D. natural notes ascending, *b3, b6, b7* descending
- _____ 7. What is the key signature of a minor?
A. 3 sharps
B. no sharps or flats
C. 3 flats
D. 2 flats
- _____ 8. When finding an interval, which note do you start counting from?
A. the note furthest to the left
B. the note furthest to the right
C. the higher note
D. the lower note
- _____ 9. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7
B. 1, 4, 5, 8
C. 1, 8
D. 2, 4, 5
- _____ 10. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7
B. 1, 4, 5, 8
C. 1, 8
D. 2, 4, 5
- _____ 11. What are the notes in the standard C blues scale?
A. C,D,E \flat ,F,G,A,B \flat ,C
B. C,D,E,G,A,C
C. D,E,F,G,A,B,C
D. C,E \flat ,F,G \flat ,G,B \flat ,C
- _____ 12. What is the pattern of whole and half steps for the whole tone scale?
A. wwhwwwh
B. whwwhww
C. wwwwww
D. hhhhhh
- _____ 13. Which of the following is a gapped scale?
A. the Major scale
B. the whole tone scale
C. the melodic minor scale
D. the pentatonic scale
- _____ 14. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D

- _____ 15. What key signature would be used for the Dorian mode starting on G?
A. Key of G, one sharp
B. Key of F, one flat
C. key of D, two sharps
D. Key of C, no sharps or flats
- _____ 16. What is the key signature of c minor?
A. 3 sharps
B. no sharps or flats
C. 3 flats
D. 2 flats
- _____ 17. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval
B. it becomes an augmented interval
C. it becomes a minor interval
D. it becomes a perfect interval
- _____ 18. How many half steps are in a minor third?
A. 3
B. 4
C. 2
D. 5
- _____ 19. What is the pattern of whole and half steps for the natural minor scale?
A. ww hwwwh
B. whwwhww
C. wwwhwwh
D. whwwwhw
- _____ 20. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6, 7
B. 3, 5, 7
C. 4, 6, 7
D. 3, 6

Redo
Continue

Part V Quiz

Class _____

Date _____

Name _____

- _____ 1. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. C,Eb,F,Gb,G,Bb,C
D. D,E,F,G,A,B,C
- _____ 2. What is the pattern of whole and half steps for the whole tone scale?
A. wwwwww
B. whwhhw
C. wwhwwh
D. hhhhhh
- _____ 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian
- _____ 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D
- _____ 5. What is the pattern of whole and half steps for the natural minor scale?
A. whwhhw
B. wwhwwh
C. wwwwhw
D. whwwhw
- _____ 6. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6
B. 3, 5, 7
C. 4, 6, 7
D. 3, 6, 7
- _____ 7. When finding an interval, which note do you start counting from?
A. the note furthest to the left
B. the note furthest to the right
C. the lower note
D. the higher note
- _____ 8. Which interval numbers can be Perfect intervals?
A. 1, 4, 5, 8
B. 2, 3, 6, 7
C. 1, 8
D. 2, 4, 5
- _____ 9. Which interval numbers can be Major intervals?
A. 1, 8
B. 1, 4, 5, 8
C. 2, 3, 6, 7
D. 2, 4, 5
- _____ 10. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- _____ 11. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Ionian
C. Aeolian
D. Lydian
- _____ 12. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 4, 7
C. 3, 7
D. 2, 5
- _____ 13. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, always raised
D. an altered note, usually lowered
- _____ 14. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale
B. the seventh is raised a half step
C. the third is raised a half step
D. natural notes ascending, b3, b6, b7 descending

- _____ 15. What is the key signature of a minor?
A. 3 sharps
B. 2 flats
C. 3 flats
D. no sharps or flats
- _____ 16. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval
B. it becomes an augmented interval
C. it becomes a perfect interval
D. it becomes a minor interval
- _____ 17. How many half steps are in a minor third?
A. 4
B. 3
C. 2
D. 5
- _____ 18. What key signature would be used for the Dorian mode starting on G?
A. Key of F, one flat
B. Key of G, one sharp
C. key of D, two sharps
D. Key of C, no sharps or flats
- _____ 19. Which of the following is a gapped scale?
A. the Major scale
B. the pentatonic scale
C. the melodic minor scale
D. the whole tone scale
- _____ 20. How many half steps are in a whole step?
A. three
B. four
C. two
D. one

Redo
Continue

- _____ 1. What are the parts of a triad?
A. first, second, third
B. bottom, middle, top
C. root, third, fifth
D. C, E, G
- _____ 2. What are the four qualities of triad?
A. diminished, minor, augmented, major
B. M3, dim2, aug5, min7
C. major, minor, locrian, dorian
D. yellow, orange, purple, green
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, Bb
C. E, G#, B#
D. E, G, B

Continue

Redo

CQ:28A

- _____ 1. What are the parts of a triad?
A. first, second, third
B. bottom, middle, top
C. root, third, fifth
D. C, E, G
- _____ 2. What are the four qualities of triad?
A. diminished, minor, augmented, major
B. M3, dim2, aug5, min7
C. major, minor, locrian, dorian
D. yellow, orange, purple, green
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, Bb
C. E, G#, B#
D. E, G, B

Continue

Redo

CQ:28A

- _____ 1. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. M3, dim2, aug5, min7
C. diminished, minor, augmented, major
D. yellow, orange, purple, green
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, Bb
C. E, G#, B#
D. E, G, B

Continue

Redo

- _____ 1. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. M3, dim2, aug5, min7
C. diminished, minor, augmented, major
D. yellow, orange, purple, green
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, Bb
C. E, G#, B#
D. E, G, B

Continue

Redo

- _____ 1. What are the parts of a triad?
A. first, second, third C. bottom, middle, top
B. C, E, G D. root, third, fifth
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian C. M3, dim2, aug5, min7
B. diminished, minor, augmented, major D. yellow, orange, purple, green
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth C. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th C. Major 3rd, diminished 5th
B. minor third, perfect fifth D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G, B C. E, G#, B#
B. E, G, B \flat D. E, G#, B

Continue

Redo

- _____ 1. What are the parts of a triad?
A. first, second, third C. bottom, middle, top
B. C, E, G D. root, third, fifth
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian C. M3, dim2, aug5, min7
B. diminished, minor, augmented, major D. yellow, orange, purple, green
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth C. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th C. Major 3rd, diminished 5th
B. minor third, perfect fifth D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G, B C. E, G#, B#
B. E, G, B \flat D. E, G#, B

Continue

Redo

Chapter 28 Quiz Class _____ Date _____ Name _____

- _____ 1. What are the parts of a triad?
A. first, second, third C. bottom, middle, top
B. root, third, fifth D. C, E, G
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian C. M3, dim2, aug5, min7
B. yellow, orange, purple, green D. diminished, minor, augmented, major
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth C. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th C. minor third, perfect fifth
B. Major 3rd, diminished 5th D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G#, B# C. E, G, B
B. E, G, Bb D. E, G#, B

Continue

Redo

Chapter 28 Quiz Class _____ Date _____ Name _____

- _____ 1. What are the parts of a triad?
A. first, second, third C. bottom, middle, top
B. root, third, fifth D. C, E, G
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian C. M3, dim2, aug5, min7
B. yellow, orange, purple, green D. diminished, minor, augmented, major
- _____ 3. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth C. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th D. Major third, minor third
- _____ 4. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th C. minor third, perfect fifth
B. Major 3rd, diminished 5th D. Major third, minor third
- _____ 5. What is the spelling of the e minor chord?
A. E, G#, B# C. E, G, B
B. E, G, Bb D. E, G#, B

Continue

Redo

- ____ 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Major 7th C. Perfect 7th
B. minor 7th D. diminished 7th
- ____ 2. What is another name for the V^7 chord?
A. minor seventh chord C. dominant seventh chord
B. a five chord D. diminished seventh chord
- ____ 3. What chord usually follows the V^7 chord?
A. a Major chord C. the IV, or sub-dominant chord
B. the I, or tonic chord D. a minor chord
- ____ 4. How many chord tones are in a 9th chord?
A. 3 C. 5
B. 4 D. 6
- ____ 5. What is the spelling of the V^7 chord in the key of *E_b*?
A. *E_b*, G, *B_b*, D C. *A_b*, C, *E_b*, G
B. G, *B_b*, D, F D. *B_b*, D, F, *A_b*

Continue

Redo

- ____ 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Major 7th C. Perfect 7th
B. minor 7th D. diminished 7th
- ____ 2. What is another name for the V^7 chord?
A. minor seventh chord C. dominant seventh chord
B. a five chord D. diminished seventh chord
- ____ 3. What chord usually follows the V^7 chord?
A. a Major chord C. the IV, or sub-dominant chord
B. the I, or tonic chord D. a minor chord
- ____ 4. How many chord tones are in a 9th chord?
A. 3 C. 5
B. 4 D. 6
- ____ 5. What is the spelling of the V^7 chord in the key of *E_b*?
A. *E_b*, G, *B_b*, D C. *A_b*, C, *E_b*, G
B. G, *B_b*, D, F D. *B_b*, D, F, *A_b*

Continue

Redo

- ____ 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
 - A. minor 7th
 - B. Major 7th
 - C. Perfect 7th
 - D. diminished 7th

- ____ 2. What is another name for the V⁷ chord?
 - A. minor seventh chord
 - B. a five chord
 - C. diminished seventh chord
 - D. dominant seventh chord

- ____ 3. What chord usually follows the V⁷ chord?
 - A. a Major chord
 - B. the IV, or sub-dominant chord
 - C. the I, or tonic chord
 - D. a minor chord

- ____ 4. How many chord tones are in a 9th chord?
 - A. 3
 - B. 5
 - C. 4
 - D. 6

- ____ 5. What is the spelling of the V⁷ chord in the key of Eb?
 - A. Eb, G, Bb, D
 - B. G, Bb, D, F
 - C. Bb, D, F, Ab
 - D. Ab, C, Eb, G

Continue

Redo

- ____ 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
 - A. minor 7th
 - B. Major 7th
 - C. Perfect 7th
 - D. diminished 7th

- ____ 2. What is another name for the V⁷ chord?
 - A. minor seventh chord
 - B. a five chord
 - C. diminished seventh chord
 - D. dominant seventh chord

- ____ 3. What chord usually follows the V⁷ chord?
 - A. a Major chord
 - B. the IV, or sub-dominant chord
 - C. the I, or tonic chord
 - D. a minor chord

- ____ 4. How many chord tones are in a 9th chord?
 - A. 3
 - B. 5
 - C. 4
 - D. 6

- ____ 5. What is the spelling of the V⁷ chord in the key of Eb?
 - A. Eb, G, Bb, D
 - B. G, Bb, D, F
 - C. Bb, D, F, Ab
 - D. Ab, C, Eb, G

Continue

Redo

Chapter 29 Quiz Class _____ Date _____ Name _____

1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. minor 7th
D. diminished 7th
2. What is another name for the V^7 chord?
A. dominant seventh chord
B. a five chord
C. diminished seventh chord
D. minor seventh chord
3. What chord usually follows the V^7 chord?
A. a Major chord
B. the IV, or sub-dominant chord
C. a minor chord
D. the I, or tonic chord
4. How many chord tones are in a 9th chord?
A. 5
B. 3
C. 4
D. 6
5. What is the spelling of the V^7 chord in the key of E_b ?
A. E_b , G, B b , D
B. B b , D, F, A b
C. G, B b , D, F
D. A b , C, E_b , G

Continue

Redo

CQ:29C

Chapter 29 Quiz Class _____ Date _____ Name _____

1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. minor 7th
D. diminished 7th
2. What is another name for the V^7 chord?
A. dominant seventh chord
B. a five chord
C. diminished seventh chord
D. minor seventh chord
3. What chord usually follows the V^7 chord?
A. a Major chord
B. the IV, or sub-dominant chord
C. a minor chord
D. the I, or tonic chord
4. How many chord tones are in a 9th chord?
A. 5
B. 3
C. 4
D. 6
5. What is the spelling of the V^7 chord in the key of E_b ?
A. E_b , G, B b , D
B. B b , D, F, A b
C. G, B b , D, F
D. A b , C, E_b , G

Continue

Redo

CQ:29C

- _____ 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. diminished 7th
D. minor 7th
- _____ 2. What is another name for the V⁷ chord?
A. a five chord
B. dominant seventh chord
C. diminished seventh chord
D. minor seventh chord
- _____ 3. What chord usually follows the V⁷ chord?
A. the I, or tonic chord
B. the IV, or sub-dominant chord
C. a minor chord
D. a Major chord
- _____ 4. How many chord tones are in a 9th chord?
A. 6
B. 3
C. 4
D. 5
- _____ 5. What is the spelling of the V⁷ chord in the key of Eb?
A. Bb, D, F, Ab
B. Eb, G, Bb, D
C. G, Bb, D, F
D. Ab, C, Eb, G

Continue

Redo

CQ:29D

- _____ 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. diminished 7th
D. minor 7th
- _____ 2. What is another name for the V⁷ chord?
A. a five chord
B. dominant seventh chord
C. diminished seventh chord
D. minor seventh chord
- _____ 3. What chord usually follows the V⁷ chord?
A. the I, or tonic chord
B. the IV, or sub-dominant chord
C. a minor chord
D. a Major chord
- _____ 4. How many chord tones are in a 9th chord?
A. 6
B. 3
C. 4
D. 5
- _____ 5. What is the spelling of the V⁷ chord in the key of Eb?
A. Bb, D, F, Ab
B. Eb, G, Bb, D
C. G, Bb, D, F
D. Ab, C, Eb, G

Continue

Redo

CQ:29D

- _____ 1. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. fifth
C. third
D. seventh

- _____ 2. Which chord tone is in the lowest position in a second inversion chord?
A. root
B. fifth
C. third
D. seventh

- _____ 3. What is the spelling for the IV^6 chord in the key of C?
A. C, F, A
B. B, D, G
C. E, G, C
D. A, C, F

- _____ 4. What is the spelling of the $\overset{6}{I}$ chord in the key of D?
A. D, F#, A, C
B. F#, A, D
C. A, D, F#
D. C, D, F#, A

- _____ 5. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. less than an octave between chord tones
D. more than an octave between chord tones

Continue

Redo

CQ:30A

- _____ 1. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. fifth
C. third
D. seventh

- _____ 2. Which chord tone is in the lowest position in a second inversion chord?
A. root
B. fifth
C. third
D. seventh

- _____ 3. What is the spelling for the IV^6 chord in the key of C?
A. C, F, A
B. B, D, G
C. E, G, C
D. A, C, F

- _____ 4. What is the spelling of the $\overset{6}{I}$ chord in the key of D?
A. D, F#, A, C
B. F#, A, D
C. A, D, F#
D. C, D, F#, A

- _____ 5. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. less than an octave between chord tones
D. more than an octave between chord tones

Continue

Redo

CQ:30A

- _____ 1. Which chord tone is in the lowest position in a first inversion chord?
A. root C. fifth
B. third D. seventh
- _____ 2. Which chord tone is in the lowest position in a second inversion chord?
A. fifth C. third
B. root D. seventh
- _____ 3. What is the spelling for the IV^6 chord in the key of C?
A. C, F, A C. A, C, F
B. B, D, G D. E, G, C
- _____ 4. What is the spelling of the $\overset{6}{F}$ chord in the key of D?
A. D, F#, A, C C. C, D, F#, A
B. F#, A, D D. A, D, F#
- _____ 5. What is open harmony?
A. space between chords C. more than an octave between chord tones
B. chord tones outside of the key D. less than an octave between chord tones

Continue

Redo

CQ:30b

- _____ 1. Which chord tone is in the lowest position in a first inversion chord?
A. root C. fifth
B. third D. seventh
- _____ 2. Which chord tone is in the lowest position in a second inversion chord?
A. fifth C. third
B. root D. seventh
- _____ 3. What is the spelling for the IV^6 chord in the key of C?
A. C, F, A C. A, C, F
B. B, D, G D. E, G, C
- _____ 4. What is the spelling of the $\overset{6}{F}$ chord in the key of D?
A. D, F#, A, C C. C, D, F#, A
B. F#, A, D D. A, D, F#
- _____ 5. What is open harmony?
A. space between chords C. more than an octave between chord tones
B. chord tones outside of the key D. less than an octave between chord tones

Continue

Redo

CQ:30B

- ____ 1. Which chord tone is in the lowest position in a first inversion chord?
A. third C. fifth
B. seventh D. root
- ____ 2. Which chord tone is in the lowest position in a second inversion chord?
A. third C. seventh
B. root D. fifth
- ____ 3. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A C. B, D, G
B. A, C, F D. E, G, C
- ____ 4. What is the spelling of the $\overset{6}{F}$ chord in the key of D?
A. F#, A, D C. A, D, F#
B. C, D, F#, A D. D, F#, A, C
- ____ 5. What is open harmony?
A. space between chords C. more than an octave between chord tones
B. chord tones outside of the key D. less than an octave between chord tones

Continue

Redo

CQ:30D

- ____ 1. Which chord tone is in the lowest position in a first inversion chord?
A. third C. fifth
B. seventh D. root
- ____ 2. Which chord tone is in the lowest position in a second inversion chord?
A. third C. seventh
B. root D. fifth
- ____ 3. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A C. B, D, G
B. A, C, F D. E, G, C
- ____ 4. What is the spelling of the $\overset{6}{F}$ chord in the key of D?
A. F#, A, D C. A, D, F#
B. C, D, F#, A D. D, F#, A, C
- ____ 5. What is open harmony?
A. space between chords C. more than an octave between chord tones
B. chord tones outside of the key D. less than an octave between chord tones

Continue

Redo

CQ:30D

- _____ 1. What is disjunct motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. a leap of less than a second
- _____ 2. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths
B. fourths, fifth, octaves
C. seconds, fifths, sevenths
D. fourths, fifths, ninths
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin
C. Eb, Ab, Bb7, Ddim, Eb
D. G, C, F, Bb, Eb

Continue

Redo

CQ:31A

- _____ 1. What is disjunct motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. a leap of less than a second
- _____ 2. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths
B. fourths, fifth, octaves
C. seconds, fifths, sevenths
D. fourths, fifths, ninths
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin
C. Eb, Ab, Bb7, Ddim, Eb
D. G, C, F, Bb, Eb

Continue

Redo

CQ:31A

- _____ 1. What is disjunct motion in a chord progression?
A. stepwise motion C. notes moving in opposite directions
B. a leap of more than a second D. a leap of less than a second
- _____ 2. What is contrary motion in a chord progression?
A. notes moving in opposite directions C. a leap of more than a second
B. stepwise motion D. notes moving the same direction
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving the same direction
B. notes moving in opposite directions D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. seconds, fifths, sevenths
B. fourths, fifths, ninths D. fourths, fifth, octaves
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb C. Eb, Ab, Bb7, Ddim, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Continue

Redo

CQ:31B

- _____ 1. What is disjunct motion in a chord progression?
A. stepwise motion C. notes moving in opposite directions
B. a leap of more than a second D. a leap of less than a second
- _____ 2. What is contrary motion in a chord progression?
A. notes moving in opposite directions C. a leap of more than a second
B. stepwise motion D. notes moving the same direction
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving the same direction
B. notes moving in opposite directions D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. seconds, fifths, sevenths
B. fourths, fifths, ninths D. fourths, fifth, octaves
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb C. Eb, Ab, Bb7, Ddim, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Continue

Redo

CQ:31B

- _____ 1. What is disjunct motion in a chord progression?
A. a leap of more than a second C. notes moving in opposite directions
B. stepwise motion D. a leap of less than a second
- _____ 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving in opposite directions
B. notes moving the same direction D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. fourths, fifth, octaves
B. fourths, fifths, ninths D. seconds, fifths, sevenths
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb C. Gmin, Cmin, Fmin, Bb⁷, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Continue

Redo

- _____ 1. What is disjunct motion in a chord progression?
A. a leap of more than a second C. notes moving in opposite directions
B. stepwise motion D. a leap of less than a second
- _____ 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving in opposite directions
B. notes moving the same direction D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. fourths, fifth, octaves
B. fourths, fifths, ninths D. seconds, fifths, sevenths
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb C. Gmin, Cmin, Fmin, Bb⁷, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Continue

Redo

- _____ 1. What is disjunct motion in a chord progression?
A. a leap of less than a second C. notes moving in opposite directions
B. stepwise motion D. a leap of more than a second
- _____ 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving the same direction D. notes moving in opposite directions
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving the same direction
B. notes moving in opposite directions D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. fourths, fifth, octaves C. thirds, fourth, sixths
B. fourths, fifths, ninths D. seconds, fifths, sevenths
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb C. Eb, Bb7, Fmin, Cmin, Gmin
B. Gmin, Cmin, Fmin, Bb⁷, Eb D. G, C, F, Bb, Eb

Continue

Redo

CQ:31D

- _____ 1. What is disjunct motion in a chord progression?
A. a leap of less than a second C. notes moving in opposite directions
B. stepwise motion D. a leap of more than a second
- _____ 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving the same direction D. notes moving in opposite directions
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving the same direction
B. notes moving in opposite directions D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. fourths, fifth, octaves C. thirds, fourth, sixths
B. fourths, fifths, ninths D. seconds, fifths, sevenths
- _____ 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb C. Eb, Bb7, Fmin, Cmin, Gmin
B. Gmin, Cmin, Fmin, Bb⁷, Eb D. G, C, F, Bb, Eb

Continue

Redo

CQ:31D

Part VI Quiz

Class _____ Date _____ Name _____

- _____ 1. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- _____ 2. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. yellow, orange, purple, green
C. M3, dim2, aug5, min7
D. diminished, minor, augmented, major
- _____ 3. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. diminished 7th
D. minor 7th
- _____ 4. What is another name for the V⁷ chord?
A. a five chord
B. dominant seventh chord
C. diminished seventh chord
D. minor seventh chord
- _____ 5. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A
B. A, C, F
C. B, D, G
D. E, G, C
- _____ 6. What is disjunct motion in a chord progression?
A. a leap of less than a second
B. stepwise motion
C. notes moving in opposite directions
D. a leap of more than a second
- _____ 7. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving the same direction
C. a leap of more than a second
D. notes moving in opposite directions
- _____ 8. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. notes moving the same direction
D. a leap of more than a second
- _____ 9. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- _____ 10. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 11. What is the spelling of the e minor chord?
A. E, G#, B#
B. E, G, Bb
C. E, G, B
D. E, G#, B
- _____ 12. How many chord tones are in a 9th chord?
A. 6
B. 3
C. 4
D. 5
- _____ 13. What is the spelling of the V⁷ chord in the key of Eb?
A. Bb, D, F, Ab
B. Eb, G, Bb, D
C. G, Bb, D, F
D. Ab, C, Eb, G
- _____ 14. Which chord tone is in the lowest position in a first inversion chord?
A. third
B. seventh
C. fifth
D. root

- _____ 15. Which chord tone is in the lowest position in a second inversion chord?
 A. third
 B. root
 C. seventh
 D. fifth
- _____ 16. Which types of parallel motion should be avoided?
 A. fourths, fifth, octaves
 B. fourths, fifths, ninths
 C. thirds, fourth, sixths
 D. seconds, fifths, sevenths
- _____ 17. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
 A. Eb, Ab, Bb7, Ddim, Eb
 B. Gmin, Cmin, Fmin, Bb⁷, Eb
 C. Eb, Bb7, Fmin, Cmin, Gmin
 D. G, C, F, Bb, Eb
- _____ 18. What chord usually follows the V⁷ chord?
 A. the I, or tonic chord
 B. the IV, or sub-dominant chord
 C. a minor chord
 D. a Major chord
- _____ 19. What is the spelling of the $\overset{6}{\text{I}}$ chord in the key of D?
 A. F#, A, D
 B. C, D, F#, A
 C. A, D, F#
 D. D, F#, A, C
- _____ 20. What is open harmony?
 A. space between chords
 B. chord tones outside of the key
 C. more than an octave between chord tones
 D. less than an octave between chord tones

Continue

Redo

Part VI Quiz

Class _____ Date _____ Name _____

- _____ 1. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th
B. minor third, perfect fifth
C. Major 3rd, diminished 5th
D. Major third, minor third
- _____ 2. What is the spelling of the e minor chord?
A. E, G, B
B. E, G, B \flat
C. E, G \sharp , B \sharp
D. E, G \sharp , B
- _____ 3. What is disjunct motion in a chord progression?
A. a leap of more than a second
B. stepwise motion
C. notes moving in opposite directions
D. a leap of less than a second
- _____ 4. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 5. What is the spelling for the IV⁶ chord in the key of C?
A. A, C, F
B. C, F, A
C. B, D, G
D. E, G, C
- _____ 6. What is the spelling of the $\frac{6}{4}$ chord in the key of D?
A. F \sharp , A, D
B. A, D, F \sharp
C. C, D, F \sharp , A
D. D, F \sharp , A, C
- _____ 7. How many chord tones are in a 9th chord?
A. 5
B. 3
C. 4
D. 6
- _____ 8. What is the spelling of the V⁷ chord in the key of E \flat ?
A. E \flat , G, B \flat , D
B. B \flat , D, F, A \flat
C. G, B \flat , D, F
D. A \flat , C, E \flat , G
- _____ 9. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving the same direction
C. notes moving in opposite directions
D. a leap of more than a second
- _____ 10. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths
B. fourths, fifths, ninths
C. fourths, fifth, octaves
D. seconds, fifths, sevenths
- _____ 11. What are the chords in the iii, vi, ii, V⁷, I progression in the key of E \flat ?
A. E \flat , A \flat , B \flat 7, Ddim, E \flat
B. E \flat , B \flat 7, Fmin, Cmin, Gmin
C. Gmin, Cmin, Fmin, B \flat ⁷, E \flat
D. G, C, F, B \flat , E \flat
- _____ 12. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. seventh
C. fifth
D. third
- _____ 13. Which chord tone is in the lowest position in a second inversion chord?
A. third
B. root
C. fifth
D. seventh
- _____ 14. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. minor 7th
D. diminished 7th

- _____ 15. What is another name for the V^7 chord?
A. dominant seventh chord
B. a five chord
C. diminished seventh chord
D. minor seventh chord
- _____ 16. What chord usually follows the V^7 chord?
A. a Major chord
B. the IV, or sub-dominant chord
C. a minor chord
D. the I, or tonic chord
- _____ 17. What are the parts of a triad?
A. first, second, third
B. C, E, G
C. bottom, middle, top
D. root, third, fifth
- _____ 18. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. diminished, minor, augmented, major
C. M3, dim2, aug5, min7
D. yellow, orange, purple, green
- _____ 19. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth
B. Major 3rd, diminished 5th
C. Major 3rd, perfect 5th
D. Major third, minor third
- _____ 20. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. less than an octave between chord tones
D. more than an octave between chord tones

Continue

Redo

Part VI Quiz

Class _____ Date _____ Name _____

- _____ 1. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 2. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths
B. fourths, fifth, octaves
C. seconds, fifths, sevenths
D. fourths, fifths, ninths
- _____ 3. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A
B. B, D, G
C. E, G, C
D. A, C, F
- _____ 4. What is the spelling of the $\overset{6}{\text{I}}$ chord in the key of D?
A. D, F#, A, C
B. F#, A, D
C. A, D, F#
D. C, D, F#, A
- _____ 5. How many chord tones are in a 9th chord?
A. 3
B. 4
C. 5
D. 6
- _____ 6. What is the spelling of the V⁷ chord in the key of Eb?
A. Eb, G, Bb, D
B. G, Bb, D, F
C. Ab, C, Eb, G
D. Bb, D, F, Ab
- _____ 7. What are the parts of a triad?
A. first, second, third
B. bottom, middle, top
C. root, third, fifth
D. C, E, G
- _____ 8. What are the four qualities of triad?
A. diminished, minor, augmented, major
B. M3, dim2, aug5, min7
C. major, minor, locrian, dorian
D. yellow, orange, purple, green
- _____ 9. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 10. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin
C. Eb, Ab, Bb7, Ddim, Eb
D. G, C, F, Bb, Eb
- _____ 11. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. fifth
C. third
D. seventh
- _____ 12. Which chord tone is in the lowest position in a second inversion chord?
A. root
B. fifth
C. third
D. seventh
- _____ 13. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Major 7th
B. minor 7th
C. Perfect 7th
D. diminished 7th
- _____ 14. What is another name for the V⁷ chord?
A. minor seventh chord
B. a five chord
C. dominant seventh chord
D. diminished seventh chord

- _____ 15. What chord usually follows the V^7 chord?
A. a Major chord
B. the I, or tonic chord
C. the IV, or sub-dominant chord
D. a minor chord
- _____ 16. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 17. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, B b
C. E, G#, B#
D. E, G, B
- _____ 18. What is disjunct motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. a leap of less than a second
- _____ 19. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- _____ 20. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. less than an octave between chord tones
D. more than an octave between chord tones

Continue

Redo

Part VI Quiz

Class _____ Date _____ Name _____

- _____ 1. What are the intervals from the root of the chord in a minor triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- _____ 2. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, Bb
C. E, G#, B#
D. E, G, B
- _____ 3. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. notes moving the same direction
D. a leap of more than a second
- _____ 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths
B. fourths, fifths, ninths
C. seconds, fifths, sevenths
D. fourths, fifth, octaves
- _____ 5. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. third
C. fifth
D. seventh
- _____ 6. Which chord tone is in the lowest position in a second inversion chord?
A. fifth
B. root
C. third
D. seventh
- _____ 7. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. minor 7th
B. Major 7th
C. Perfect 7th
D. diminished 7th
- _____ 8. What is another name for the V⁷ chord?
A. minor seventh chord
B. a five chord
C. diminished seventh chord
D. dominant seventh chord
- _____ 9. What chord usually follows the V⁷ chord?
A. a Major chord
B. the IV, or sub-dominant chord
C. the I, or tonic chord
D. a minor chord
- _____ 10. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- _____ 11. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. M3, dim2, aug5, min7
C. diminished, minor, augmented, major
D. yellow, orange, purple, green
- _____ 12. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- _____ 13. What is disjunct motion in a chord progression?
A. stepwise motion
B. a leap of more than a second
C. notes moving in opposite directions
D. a leap of less than a second
- _____ 14. What is contrary motion in a chord progression?
A. notes moving in opposite directions
B. stepwise motion
C. a leap of more than a second
D. notes moving the same direction

- _____ 15. What is the spelling for the IV⁶ chord in the key of C?
 A. C, F, A
 B. B, D, G
 C. A, C, F
 D. E, G, C
- _____ 16. What is the spelling of the I chord in the key of D?
 A. D, F#, A, C
 B. F#, A, D
 C. C, D, F#, A
 D. A, D, F#
- _____ 17. What is open harmony?
 A. space between chords
 B. chord tones outside of the key
 C. more than an octave between chord tones
 D. less than an octave between chord tones
- _____ 18. How many chord tones are in a 9th chord?
 A. 3
 B. 5
 C. 4
 D. 6
- _____ 19. What is the spelling of the V⁷ chord in the key of Eb?
 A. Eb, G, Bb, D
 B. G, Bb, D, F
 C. Bb, D, F, Ab
 D. Ab, C, Eb, G
- _____ 20. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
 A. Gmin, Cmin, Fmin, Bb⁷, Eb
 B. Eb, Bb⁷, Fmin, Cmin, Gmin
 C. Eb, Ab, Bb⁷, Ddim, Eb
 D. G, C, F, Bb, Eb

Continue

Redo

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a thirtysecond note
B. cuts the note length in half D. makes the note a sixteenth note
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 8
B. 4 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 2 beats C. 6 beats
B. 4 beats D. 8 beats
- _____ 4. How long is a double-dotted half rest?
A. three beats C. three and a half beats
B. four beats D. four and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. eighth note C. thirtysecond note
B. sixteenth note D. sixtyfourth note

Continue

Redo

CQ:32A

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a thirtysecond note
B. cuts the note length in half D. makes the note a sixteenth note
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 8
B. 4 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 2 beats C. 6 beats
B. 4 beats D. 8 beats
- _____ 4. How long is a double-dotted half rest?
A. three beats C. three and a half beats
B. four beats D. four and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. eighth note C. thirtysecond note
B. sixteenth note D. sixtyfourth note

Continue

Redo

CQ:32A

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. cuts the note length in half
B. makes the note a thirtysecond note D. makes the note a sixteenth note
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 16
B. 4 D. 8
- _____ 3. How long is a double-dotted whole note?
A. 7 beats C. 4 beats
B. 6 beats D. 2 beats
- _____ 4. How long is a double-dotted half rest?
A. three beats C. four beats
B. three and a half beats D. four and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. eighth note
B. sixteenth note D. thirtysecond note

Continue

Redo

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. cuts the note length in half
B. makes the note a thirtysecond note D. makes the note a sixteenth note
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 16
B. 4 D. 8
- _____ 3. How long is a double-dotted whole note?
A. 7 beats C. 4 beats
B. 6 beats D. 2 beats
- _____ 4. How long is a double-dotted half rest?
A. three beats C. four beats
B. three and a half beats D. four and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. eighth note
B. sixteenth note D. thirtysecond note

Continue

Redo

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a sixteenth note
B. makes the note a thirtysecond note D. cuts the note length in half
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 8 C. 32
B. 4 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 4 beats C. 7 beats
B. 6 beats D. 2 beats
- _____ 4. How long is a double-dotted half rest?
A. three and a half beats C. four and a half beats
B. three beats D. four beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. eighth note
B. thirtysecond note D. sixteenth note

Continue

Redo

- _____ 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a sixteenth note
B. makes the note a thirtysecond note D. cuts the note length in half
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 8 C. 32
B. 4 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 4 beats C. 7 beats
B. 6 beats D. 2 beats
- _____ 4. How long is a double-dotted half rest?
A. three and a half beats C. four and a half beats
B. three beats D. four beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. eighth note
B. thirtysecond note D. sixteenth note

Continue

Redo

- _____ 1. What does an extra beam or flag do to a note?
A. cuts the note length in half C. makes the note a sixteenth note
B. makes the note a thirtysecond note D. makes the note twice as long
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 4 C. 32
B. 8 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 4 beats C. 6 beats
B. 7 beats D. 2 beats
- _____ 4. How long is a double-dotted half rest?
A. four beats C. four and a half beats
B. three beats D. three and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. thirtysecond note
B. eighth note D. sixteenth note

Continue

Redo

- _____ 1. What does an extra beam or flag do to a note?
A. cuts the note length in half C. makes the note a sixteenth note
B. makes the note a thirtysecond note D. makes the note twice as long
- _____ 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 4 C. 32
B. 8 D. 16
- _____ 3. How long is a double-dotted whole note?
A. 4 beats C. 6 beats
B. 7 beats D. 2 beats
- _____ 4. How long is a double-dotted half rest?
A. four beats C. four and a half beats
B. three beats D. three and a half beats
- _____ 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. thirtysecond note
B. eighth note D. sixteenth note

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 2. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Fbb* C. *Bbb*
B. *Gbb* D. *Abb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *C##* D. *E##*
- _____ 5. What does a triple sharp look like?
A. three sharps after a note C. an “X” with a #
B. an “X” D. no such thing

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 2. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Fbb* C. *Bbb*
B. *Gbb* D. *Abb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *C##* D. *E##*
- _____ 5. What does a triple sharp look like?
A. three sharps after a note C. an “X” with a #
B. an “X” D. no such thing

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. lowers the pitch a whole step
B. makes the note augmented D. makes the note diminished
- _____ 2. What does a double sharp do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Abb* C. *Bbb*
B. *Gbb* D. *Fbb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *E##* D. *C##*
- _____ 5. What does a triple sharp look like?
A. three sharps after a note C. no such thing
B. an "X" D. an "X" with a #

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. lowers the pitch a whole step
B. makes the note augmented D. makes the note diminished
- _____ 2. What does a double sharp do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Abb* C. *Bbb*
B. *Gbb* D. *Fbb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *E##* D. *C##*
- _____ 5. What does a triple sharp look like?
A. three sharps after a note C. no such thing
B. an "X" D. an "X" with a #

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. makes the note augmented D. lowers the pitch a whole step
- _____ 2. What does a double sharp do to a note?
A. lowers the pitch a whole step C. raises the pitch a whole step
B. makes the note diminished D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Bbb*
B. *Abb* D. *Fbb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *C##*
B. *E##* D. *D##*
- _____ 5. What does a triple sharp look like?
A. no such thing C. three sharps after a note
B. an "X" D. an "X" with a #

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. makes the note augmented D. lowers the pitch a whole step
- _____ 2. What does a double sharp do to a note?
A. lowers the pitch a whole step C. raises the pitch a whole step
B. makes the note diminished D. makes the note augmented
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Bbb*
B. *Abb* D. *Fbb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *C##*
B. *E##* D. *D##*
- _____ 5. What does a triple sharp look like?
A. no such thing C. three sharps after a note
B. an "X" D. an "X" with a #

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- _____ 2. What does a double sharp do to a note?
A. makes the note diminished C. makes the note augmented
B. lowers the pitch a whole step D. raises the pitch a whole step
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Abb*
B. *Bbb* D. *Fbb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *E##*
B. *C##* D. *D##*
- _____ 5. What does a triple sharp look like?
A. an "X" C. three sharps after a note
B. no such thing D. an "X" with a #

Continue

Redo

- _____ 1. What does a double flat do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- _____ 2. What does a double sharp do to a note?
A. makes the note diminished C. makes the note augmented
B. lowers the pitch a whole step D. raises the pitch a whole step
- _____ 3. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Abb*
B. *Bbb* D. *Fbb*
- _____ 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *E##*
B. *C##* D. *D##*
- _____ 5. What does a triple sharp look like?
A. an "X" C. three sharps after a note
B. no such thing D. an "X" with a #

Continue

Redo

- _____ 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 + 2 + 3 + C. 1 an da 2 an da
B. 1 + 2 + 3 + 4 + D. 1 2 3 4 5 6
- _____ 2. Which note gets one beat in slow 6/8 time?
A. eighth note C. quarter note
B. half note D. sixteenth note
- _____ 3. How many quarter notes in one beat of cut time?
A. 1 C. 3
B. 2 D. 4
- _____ 4. What does a double sharp do to a note?
A. makes the note diminished C. makes the note augmented
B. lowers the pitch a whole step D. raises the pitch a whole step
- _____ 5. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Abb*
B. *Bbb* D. *Fbb*
- _____ 6. What does an extra beam or flag do to a note?
A. cuts the note length in half C. makes the note a sixteenth note
B. makes the note a thirtysecond note D. makes the note twice as long
- _____ 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 4 C. 32
B. 8 D. 16
- _____ 8. How long is a double-dotted whole note?
A. 4 beats C. 6 beats
B. 7 beats D. 2 beats
- _____ 9. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *E##*
B. *C##* D. *D##*
- _____ 10. What does a triple sharp look like?
A. an "X" C. three sharps after a note
B. no such thing D. an "X" with a #
- _____ 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 9/4 C. 6/4
B. 8/4 D. 7/4
- _____ 12. How many beats are in 2/2 time?
A. 3 C. 8
B. 4 D. 2
- _____ 13. What does a double flat do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- _____ 14. How long is a double-dotted half rest?
A. four beats C. four and a half beats
B. three beats D. three and a half beats
- _____ 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. thirtysecond note
B. eighth note D. sixteenth note

Continue

Redo

- _____ 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 + 2 + 3 + C. 1 + 2 + 3 + 4 + D
B. 1 an da 2 an da. D. 1 2 3 4 5 6
- _____ 2. Which note gets one beat in slow 6/8 time?
A. quarter note C. eighth note
B. half note D. sixteenth note
- _____ 3. How many quarter notes in one beat of cut time?
A. 4 C. 2
B. 3 D. 1
- _____ 4. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note augmented
B. lowers the pitch a whole step D. makes the note diminished
- _____ 5. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Bbb*
B. *Abb* D. *Fbb*
- _____ 6. What does an extra beam or flag do to a note?
A. makes the note a thirtysecond note C. makes the note a sixteenth note
B. cuts the note length in half D. makes the note twice as long
- _____ 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 4 C. 8
B. 32 D. 16
- _____ 8. How long is a double-dotted whole note?
A. 4 beats C. 6 beats
B. 2 beats D. 7 beats
- _____ 9. Which double sharped note is an enharmonic note to the note D?
A. *C##* C. *E##*
B. *B##* D. *D##*
- _____ 10. What does a triple sharp look like?
A. an "X" C. three sharps after a note
B. an "X" with a # D. no such thing
- _____ 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 7/4 C. 6/4
B. 8/4 D. 9/4
- _____ 12. How many beats are in 2/2 time?
A. 3 C. 8
B. 2 D. 4
- _____ 13. What does a double flat do to a note?
A. makes the note diminished C. lowers the pitch a whole step
B. raises the pitch a whole step D. makes the note augmented
- _____ 14. How long is a double-dotted half rest?
A. three and a half beats C. four and a half beats
B. three beats D. four beats
- _____ 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. sixteenth note
B. eighth note D. thirtysecond note

Continue

Redo

- _____ 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 + 2 + 3 + C. 1 + 2 + 3 + 4 + D
B. 1 2 3 4 5 6 D. 1 an da 2 an da
- _____ 2. Which note gets one beat in slow 6/8 time?
A. quarter note C. half note
B. eighth note D. sixteenth note
- _____ 3. How many quarter notes in one beat of cut time?
A. 2 C. 4
B. 3 D. 1
- _____ 4. What does a double sharp do to a note?
A. lowers the pitch a whole step C. makes the note augmented
B. raises the pitch a whole step D. makes the note diminished
- _____ 5. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Abb*
B. *Bbb* D. *Fbb*
- _____ 6. What does an extra beam or flag do to a note?
A. makes the note a thirtysecond note C. cuts the note length in half
B. makes the note a sixteenth note D. makes the note twice as long
- _____ 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 8 C. 4
B. 32 D. 16
- _____ 8. How long is a double-dotted whole note?
A. 7 beats C. 6 beats
B. 2 beats D. 4 beats
- _____ 9. Which double sharped note is an enharmonic note to the note D?
A. *E##* C. *C##*
B. *B##* D. *D##*
- _____ 10. What does a triple sharp look like?
A. no such thing C. three sharps after a note
B. an "X" with a # D. an "X"
- _____ 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 8/4 C. 6/4
B. 7/4 D. 9/4
- _____ 12. How many beats are in 2/2 time?
A. 3 C. 2
B. 8 D. 4
- _____ 13. What does a double flat do to a note?
A. makes the note diminished C. makes the note augmented
B. raises the pitch a whole step D. lowers the pitch a whole step
- _____ 14. How long is a double-dotted half rest?
A. three beats C. four and a half beats
B. three and a half beats D. four beats
- _____ 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. sixteenth note
B. thirtysecond note D. eighth note

Continue

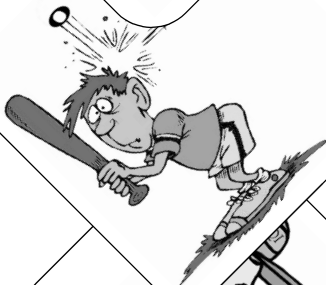
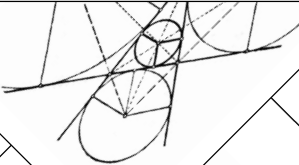
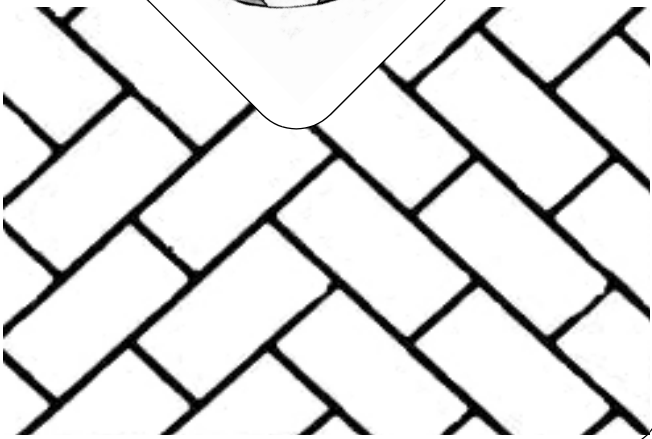
Redo

- _____ 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 an da 2 an da
B. 1 2 3 4 5 6
C. 1 + 2 + 3 + 4 + D
D. 1 + 2 + 3 +
- _____ 2. Which note gets one beat in slow 6/8 time?
A. quarter note
B. sixteenth note
C. half note
D. eighth note
- _____ 3. How many quarter notes in one beat of cut time?
A. 1
B. 3
C. 4
D. 2
- _____ 4. What does a double sharp do to a note?
A. raises the pitch a whole step
B. makes the note augmented
C. lowers the pitch a whole step
D. makes the note diminished
- _____ 5. Which double flatted note is an enharmonic note to the note G?
A. *Abb*
B. *Bbb*
C. *Gbb*
D. *Fbb*
- _____ 6. What does an extra beam or flag do to a note?
A. makes the note a thirtysecond note
B. cuts the note length in half
C. makes the note a sixteenth note
D. makes the note twice as long
- _____ 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 16
B. 32
C. 4
D. 8
- _____ 8. How long is a double-dotted whole note?
A. 6 beats
B. 2 beats
C. 7 beats
D. 4 beats
- _____ 9. Which double sharped note is an enharmonic note to the note D?
A. *E##*
B. *B##*
C. *D##*
D. *C##*
- _____ 10. What does a triple sharp look like?
A. three sharps after a note
B. an "X" with a #
C. no such thing
D. an "X"
- _____ 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 8/4
B. 6/4
C. 7/4
D. 9/4
- _____ 12. How many beats are in 2/2 time?
A. 2
B. 8
C. 3
D. 4
- _____ 13. What does a double flat do to a note?
A. makes the note diminished
B. lowers the pitch a whole step
C. makes the note augmented
D. raises the pitch a whole step
- _____ 14. How long is a double-dotted half rest?
A. three beats
B. four and a half beats
C. three and a half beats
D. four beats
- _____ 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. thirtysecond note
B. sixtyfourth note
C. sixteenth note
D. eighth note

Continue

Redo

The Keys



Each chapter key contains all versions of the quiz (A-D). Part Quiz versions (A-D) are separate.

Print the key double-sided, laminate, and have an aide cut out the dotted lines with an exacto knife for fast, easy correcting.

Chapter Quiz 2A Correction Key

Class _____ Date _____ Name _____

- D** 1. The musical staff has:
A. one line, no spaces.
B. four lines, five spaces.
C. six lines, five spaces.
D. five lines, four spaces.
- A** 2. The lines and spaces of the musical staff are numbered:
A. from bottom to top.
B. from high to low.
C. from left to right.
D. from top to bottom.
- C** 3. The top space is space number:
A. one.
B. three.
C. four.
D. five.
- B** 4. A one line staff is used for:
A. one instrument only.
B. percussion.
C. simple melodies
D. nothing
- D** 5. One staff and two or more _____.
A. stave
B. staffs
C. staphs
D. staves

Chapter Quiz 2B Correction Key

Class _____ Date _____ Name _____

- B** 1. The musical staff has:
A. six lines, five spaces.
B. five lines, four spaces.
C. one line, no spaces.
D. four lines, five spaces.
- B** 2. The top space is space number:
A. five.
B. four.
C. three.
D. one.
- B** 3. A one line staff is used for:
A. one instrument only.
B. percussion.
C. simple melodies
D. nothing
- C** 4. The lines and spaces of the multi-line musical staff are numbered:
A. from high to low.
B. from top to bottom.
C. from bottom to top.
D. from left to right.
- D** 5. One staff and two or more _____.
A. stave
B. staffs
C. staphs
D. staves

Chapter Quiz 2C Correction Key

Class _____ Date _____ Name _____

B

1. A one line staff is used for:

- A. one instrument only.
- B. percussion.

- C. simple melodies
- D. nothing

D

2. One staff and two or more_____.

- A. stave
- B. staffs

- C. staphs
- D. staves

D

3. The musical staff has:

- A. six lines, five spaces.
- B. one line, no spaces.

- C. four lines, five spaces.
- D. five lines, four spaces.

B

4. The lines and spaces of the multi-line musical staff are numbered:

- A. from high to low.
- B. from bottom to top.

- C. from top to bottom.
- D. from left to right.

D

5. The top space is space number:

- A. one.
- B. five.

- C. three.
- D. four.

B.

Chapter Quiz 2D Correction Key

Class _____ Date _____ Name _____

B

1. A one line staff is used for:

- A. one instrument only.
- B. percussion.

- C. simple melodies
- D. nothing

D

2. One staff and two or more_____.

- A. stave
- B. staffs

- C. staphs
- D. staves

D

3. The musical staff has:

- A. six lines, five spaces.
- B. one line, no spaces.

- C. four lines, five spaces.
- D. five lines, four spaces.

D

4. The lines and spaces of the musical staff are numbered:

- A. from high to low.
- B. from left to right.

- C. from top to bottom.
- D. from bottom to top.

A

5. The top space is space number:

- A. four.
- B. five.

- C. three.
- D. one.

Chapter Quiz 3A Correction Key

Class _____ Date _____ Name _____

C 1. A bar line:

- A. is one of the five lines
- B. is at the end of a piece of music

- C. divides the staff into measures.
- D. is always the third line of the staff.

B 2. A measure is:

- A. one of the 4 spaces in a staff.
- B. the space between two bar lines.

- C. three inches long.
- D. used to show how long notes are.

A 3. Why are bar lines used?

- A. makes music easier to read
- B. to keep notes together

- C. to separate large sections of music
- D. to confuse beginners

C 4. Do measures have to be the same length?

- A. yes
- B. only on Thursday

- C. no
- D. maybe

D 5. When is a double bar used?

- A. at the beginning of a piece of music
- B. at the end of a section.
- C. at the end of piece of music
- D. both *B* and *C*

Chapter Quiz 3B Correction Key

Class _____ Date _____ Name _____

B 1. A bar line:

- A. is one of the five lines of the staff.
- B. divides the staff into measures.

- C. is at the end of a piece of music
- D. is always the third line of the staff.

A 2. A measure is:

- A. the space between two bar lines.
- B. one of the 4 spaces in a staff.

- C. three inches long.
- D. used to show how long notes are.

D 3. Why are bar lines used?

- A. to confuse beginners
- B. to keep notes together

- C. to separate large sections of music
- D. they make music easier to read

A 4. Do measures have to be the same length?

- A. no
- B. only on Thursday

- C. yes
- D. maybe

D 5. When is a double bar used?

- A. at the end of piece of music
- B. at the end of a section.
- C. at the beginning of a piece of music
- D. both *A* and *B*

Chapter Quiz 3C Correction Key

Class _____ Date _____ Name _____

B 1. A bar line:

- A. is at the end of a piece of music.
- B. divides the staff into measures.

- C. is one of the five lines of the staff.
- D. is always the third line of the staff.

A 2. A measure is:

- A. one of the 4 spaces in a staff.
- B. three inches long.

- C. the space between two bar lines.
- D. used to show how long notes are.

B 3. Why are bar lines used?

- A. to confuse beginners
- B. they make music easier to read

- C. to separate large sections of music
- D. to keep notes together.

A 4. Do measures have to be the same length?

- A. yes
- B. no

- C. only on Thursday
- D. maybe

D 5. When is a double bar used?

- A. notes above or below the staff
- B. at the end of a piece of music.

- C. at the beginning of a piece of music
- D. both *B* and *C*

Chapter Quiz 3D Correction Key

Class _____ Date _____ Name _____

B 1. A bar line:

- A. divides the staff into measures.
- B. is at the end of a piece of music.

- C. is one of the five lines of the staff.
- D. is always the third line of the staff.

A 2. A measure is:

- A. one of the 4 spaces in a staff.
- B. three inches long.

- C. used to show how long notes are.
- D. the space between two bar lines.

C 3. Why are bar lines used?

- A. to confuse beginners
- B. to separate large sections of music

- C. they make music easier to read
- D. to keep notes together

A 4. Do measures have to be the same length?

- A. yes
- B. maybe

- C. only on Thursday
- D. no

D 5. When is a double bar used?

- A. notes above or below the staff
- B. at the end of a piece of music

- C. at the beginning of a piece of music
- D. both *B* and *C*

Chapter Quiz 4A Correction Key

Class _____ Date _____ Name _____

- C** 1. How many beats does a whole note get?
A. one C. four
B. two D. three

- B** 2. How many beats does a half note get?
A. one half C. one
B. two D. four

- C** 3. How many beats does a quarter note get?
A. one fourth C. one
B. two D. four

- A** 4. If a note is above the third line, its stem goes:
A. down C. up
B. right D. left

- Check Stems** 5. In the space below, draw 2 quarter notes, 1 with its stem up, and the other with its stem down.

Chapter Quiz 4B Correction Key

Class _____ Date _____ Name _____

- D** 1. How many beats does a whole note get?
A. one C. three
B. two D. four

- A** 2. How many beats does a half note get?
A. two C. one
B. one half D. four

- B** 3. How many beats does a quarter note get?
A. one fourth C. two
B. one D. four

- C** 4. If a note is above the third line, its stem goes:
A. up C. down
B. right D. left

- Check Stems** 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Chapter Quiz 4C Correction Key

Class _____ Date _____ Name _____

- B** 1. How many beats does a whole note get?
A. one C. three
B. four D. two

- D** 2. How many beats does a half note get?
A. four C. one
B. one half D. two

- A** 3. How many beats does a quarter note get?
A. one C. two
B. one fourth D. four

- B** 4. If a note is above the third line, its stem goes:
A. up. C. right.
B. down. D. left.

Check Stems 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Chapter Quiz 4D Correction Key

Class _____ Date _____ Name _____

- A** 1. How many beats does a whole note get?
A. four C. three
B. one D. two

- C** 2. How many beats does a half note get?
A. four C. two
B. one half D. one

- D** 3. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one

- A** 4. If a note is above the third line, its stem goes:
A. down. C. right.
B. up. D. left.

Check Stems 5. In the space below, draw 2 quarter notes, 1 with its stem up and the other with its stem down.

Chapter Quiz 5A Correction Key

Class _____ Date _____ Name _____

- C** 1. Which line does the whole rest hang from, and how many beats does it get?
A. fourth line, 1 beat
B. third line, 4 beats
C. fourth line, four beats
D. third line, three beats
- D** 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats
B. third line, 4 beats
C. fourth line, four beats
D. third line, 2 beats
- D** 3. How many beats does a quarter rest get?
A. four
B. one fourth
C. two
D. one
- A** 4. What does a rest show?
A. silence
B. sound
C. nothing
D. resting
- Check Rests** 5. On the staff below, draw a quarter rest, a half rest and a whole rest.

Chapter Quiz 5B Correction Key

Class _____ Date _____ Name _____

- A** 1. Which line does the whole rest hang from, and how many beats does it get?
A. fourth line, four beats
B. third line, 4 beats
C. fourth line, 1 beat
D. third line, three beats
- B** 2. Which line does the half rest sit on, and how many beats does it get?
A. fourth line, 2 beats
B. third line, 2 beats
C. fourth line, four beats
D. third line, 4 beats
- C** 3. How many beats does a quarter rest get?
A. four
B. one fourth
C. one
D. two
- D** 4. What does a rest show?
A. resting
B. sound
C. nothing
D. silence
- Check Rests** 5. On the staff below, draw a quarter rest, a half rest and a whole rest.

Chapter Quiz 5C Correction Key

Class _____ Date _____ Name _____

D 1. Which line does the whole rest hang from, and how many beats does it get?

- A. third line, three beats
B. third line, 4 beats
C. fourth line, 1 beat
D. fourth line, four beats

C 2. Which line does the half rest sit on, and how many beats does it get?

- A. fourth line, 2 beats
B. fourth line, four beats
C. third line, 2 beats
D. third line, 4 beats

B 3. How many beats does a quarter rest get?

- A. four
B. one
C. one fourth
D. two

A 4. What does a rest show?

- A. silence
B. sound
C. nothing
D. resting

Check

Rests

5. On the staff below, draw a quarter rest, a half rest and a whole rest.

Chapter Quiz 5D Correction Key

Class _____ Date _____ Name _____

B 1. Which line does the whole rest hang from, and how many beats does it get?

- A. third line, three beats
B. fourth line, four beats
C. fourth line, 1 beat
D. third line, 4 beats

A 2. Which line does the half rest sit on, and how many beats does it get?

- A. third line, 2 beats
B. fourth line, four beats
C. fourth line, 2 beats
D. third line, 4 beats

A 3. How many beats does a quarter rest get?

- A. one
B. four
C. one fourth
D. two

C 4. What does a rest show?

- A. nothing
B. sound
C. silence
D. resting

Check

Rests

1. On the staff below, draw a quarter rest, a half rest and a whole rest.

Part I Quiz: Key IA

Class _____ Date _____ Name _____

- A 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.

- D 2. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.

- D 3. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.

- A 4. The top space is space number:
A. four. C. three.
B. five. D. one.

- D 5. Do measures have to be the same length?
A. yes C. only on Thursday
B. maybe D. no

- B 6. When is a double bar used?
A. notes above or below the staff C. at the beginning of a piece of music
B. at the end of a piece of music D. both B and C

- D 7. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.

- B 8. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats

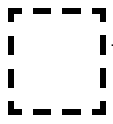
- A 9. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats

- A 10. How many beats does a whole note get?
A. four C. three
B. one D. two

- C 11. How many beats does a half note get?
A. four C. two
B. one half D. one

- D 12. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one

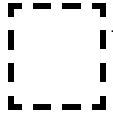
- A 13. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two



C 14. What does a rest show?

- A. nothing
- B. sound

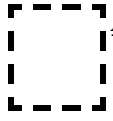
- C. silence
- D. nap time



A 15. If a note is above the third line, its stem goes:

- A. down.
- B. up.

- C. right.
- D. left.



A or B 16. Does all the information in this Part make sense to you?

- A. yes

- B. no

Part I Quiz: Key IB

Class _____ Date _____ Name _____

- A** 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.

- A** 2. How many beats does a whole note get?
A. four C. three
B. one D. two

- C** 3. How many beats does a half note get?
A. four C. two
B. one half D. one

- D** 4. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one

- A** 5. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two

- D** 6. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.

- D** 7. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.

- B** 8. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats

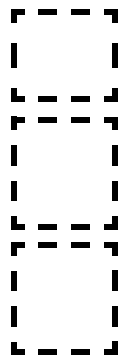
- A** 9. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats

- D** 10. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.

- A** 11. The top space is space number:
A. four. C. three.
B. five. D. one.

- D** 12. Do measures have to be the same length?
A. yes C. only on Thursday
B. maybe D. no

- B** 13. When is a double bar used?
A. notes above or below the staff C. at the beginning of a piece of music
B. at the end of a piece of music D. both B and C

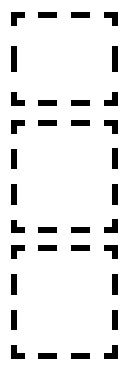


- C 14. What does a rest show?
A. nothing
B. sound
C. silence
D. nap time
- A 15. If a note is above the third line, its stem goes:
A. down.
B. up.
C. right.
D. left.
- A or B 16. Does all the information in this Part make sense to you?
A. yes
B. no

Part I Quiz: Key IC

Class _____ Date _____ Name _____

- A** 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.
- C** 2. What does a rest show?
A. nothing C. silence
B. sound D. nap time
- A** 3. If a note is above the third line, its stem goes:
A. down. C. right.
B. up. D. left.
- A** 4. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two
- D** 5. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.
- D** 6. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.
- A** 7. How many beats does a whole note get?
A. four C. three
B. one D. two
- C** 8. How many beats does a half note get?
A. four C. two
B. one half D. one
- D** 9. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one
- B** 10. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats
- A** 11. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats
- D** 12. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.
- A** 13. The top space is space number:
A. four. C. three.
B. five. D. one.



D 14. Do measures have to be the same length?
A. yes
B. maybe
C. only on Thursday
D. no

B 15. When is a double bar used?
A. notes above or below the staff
B. at the end of a piece of music
C. at the beginning of a piece of music
D. both *B* and *C*

A or B 16. Does all the information in this Part make sense to you?
A. yes
B. no

Part I Quiz: Key ID

Class _____ Date _____ Name _____

- A** 1. A bar line:
A. divides the staff into measures. C. is one of the five lines of the staff.
B. is at the end of a piece of music. D. is always the third line of the staff.

- D** 2. Do measures have to be the same length?
A. yes C. only on Thursday
B. maybe D. no

- C** 3. What does a rest show?
A. nothing C. silence
B. sound D. nap time

- A** 4. How many beats does a quarter rest get?
A. one C. one fourth
B. four D. two

- D** 5. The lines and spaces of the musical staff are numbered:
A. from high to low. C. from top to bottom.
B. from left to right. D. from bottom to top.

- A** 6. Which line does the half rest sit on, and how many beats does it get?
A. third line, 2 beats C. fourth line, 2 beats
B. fourth line, four beats D. third line, 4 beats

- A** 7. If a note is above the third line, its stem goes:
A. down. C. right.
B. up. D. left.

- D** 8. A measure is:
A. one of the 4 spaces in a staff. C. used to show how long notes are.
B. three inches long. D. the space between two bar lines.

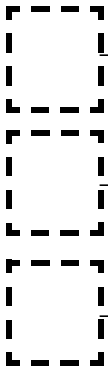
- D** 9. The musical staff has:
A. six lines, five spaces. C. four lines, five spaces.
B. one line, no spaces. D. five lines, four spaces.

- A** 10. How many beats does a whole note get?
A. four C. three
B. one D. two

- C** 11. How many beats does a half note get?
A. four C. two
B. one half D. one

- D** 12. How many beats does a quarter note get?
A. four C. two
B. one fourth D. one

- B** 13. Which line does the whole rest hang from, and how many beats does it get?
A. third line, three beats C. fourth line, 1 beat
B. fourth line, four beats D. third line, 4 beats



A 14. The top space is space number:

- A. four.
- B. five.
- C. three.
- D. one.

B 15. When is a double bar used?

- A. notes above or below the staff
- B. at the end of a piece of music
- C. at the beginning of a piece of music
- D. both *B* and *C*

A or B 16. Does all the information in this Part make sense to you?

- A. yes
- B. no

Chapter Quiz 6A Correction Key

Class _____ Date _____ Name _____

C 1. What is another name for the meter of a piece of music?

- A. pulse
B. rhythms
C. time signature
D. beat

B 2. What does the top number of the meter tell you?

- A. which note gets one beat
B. which pitch gets one beat
C. how many beats per measure
D. how many notes per measure

D 3. What does the bottom number of the meter tell you?

- A. how many notes per measure
B. which pitch gets one beat
C. how many beats per measure
D. which note gets one beat

A 4. Where does the meter appear in a piece of music?

- A. on the third line
B. before the staff
C. right after the clef sign
D. right before the clef sign

C 5. What are the three most common meters?

- A. 4/4, 6/8, 3/4
B. 4/4, 2/4, 2/2
C. 4/4, 3/4, 2/4
D. 4/4, 3/4, 5/4

Chapter Quiz 6B Correction Key

Class _____ Date _____ Name _____

B 1. What is another name for the meter of a piece of music?

- A. pulse
B. time signature
C. rhythms
D. beat

C 2. What does the top number of the meter tell you?

- A. which note gets one beat
B. which pitch gets one beat
C. how many beats per measure
D. how many notes per measure

A 3. What does the bottom number of the meter tell you?

- A. which note gets one beat
B. which pitch gets one beat
C. how many notes per measure
D. how many beats per measure

D 4. Where does the meter appear in a piece of music?

- A. right before the clef sign
B. before the staff
C. on the third line
D. right after the clef sign

B 5. What are the three most common meters?

- A. 4/4, 6/8, 3/4
B. 4/4, 3/4, 2/4
C. 4/4, 2/4, 2/2
D. 4/4, 3/4, 5/4

Chapter Quiz 6C Correction Key

Class _____ Date _____ Name _____

- A** 1. What is another name for the meter of a piece of music?
A. time signature C. rhythms
B. pulse D. beat
- D** 2. What does the top number of the meter tell you?
A. which note gets one beat C. how many notes per measure
B. which pitch gets one beat D. how many beats per measure
- B** 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. how many notes per measure
B. which note gets one beat D. how many beats per measure
- C** 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. right after the clef sign
B. before the staff D. on the third line
- C** 5. What are the three most common meters?
A. 4/4, 6/8, 3/4 C. 4/4, 3/4, 2/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Chapter Quiz 6D Correction Key

Class _____ Date _____ Name _____

- D** 1. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature
- A** 2. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- C** 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- B** 4. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line
- A** 5. What are the three most common meters?
A. 4/4, 3/4, 2/4 C. 4/4, 6/8, 3/4
B. 4/4, 2/4, 2/2 D. 4/4, 3/4, 5/4

Chapter Quiz 7A Correction Key

Class _____ Date _____ Name _____

- D** 1. When writing out the counting, what is used to show a rest?
A. no numbers
B. small numbers
C. silence
D. parentheses
- C** 2. How is the count for a whole note written?
A. 1 2 3 4
B. 1, 2, 3, 4
C. **1-2-3-4**
D. 1-2 3-4
- B** 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. 1 (2) 3
B. **1 2 3**
C. **1 2 3 4**
D. **1-2-3**
- A** 4. When counting a rhythm out loud, how are rests to be said?
A. softly
B. normally
C. not at all
D. with an Italian accent
- B** 5. The count of any measure begins with what?
A. 3
B. 1
C. 2
D. 4

Chapter Quiz 7B Correction Key

Class _____ Date _____ Name _____

- A** 1. When writing out the counting, what is used to show a rest?
A. parentheses
B. small numbers
C. silence
D. no numbers
- D** 2. How is the count for a whole note written?
A. 1 2 3 4
B. 1, 2, 3, 4
C. 1-2 3-4
D. **1-2-3-4**
- C** 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?
A. 1 (2) 3
B. **1 2 3 4**
C. **1 2 3**
D. **1-2-3**
- D** 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent
B. normally
C. not at all
D. softly
- B** 5. The count of any measure begins with what?
A. 3
B. 1
C. 2
D. 4

Chapter Quiz 7C Correction Key

Class _____ Date _____ Name _____

A 1. When writing out the counting, what is used to show a rest?

- A. silence
B. small numbers
C. parentheses
D. no numbers

D 2. How is the count for a whole note written?

- A. 1 2 3 4
B. 1-2-3-4
C. 1-2 3-4
D. 1, 2, 3, 4

B 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?

- A. **1 2 3**
B. **1 2 3 4**
C. 1 (2) 3
D. **1-2-3**

C 4. When counting a rhythm out loud, how are rests to be said?

- A. with an Italian accent
B. normally
C. softly
D. not at all

C 5. The count of any measure begins with what?

- A. 3
B. 4
C. 2
D. 1

Chapter Quiz 7D Correction Key

Class _____ Date _____ Name _____

B 1. When writing out the counting, what is used to show a rest?

- A. silence
B. parentheses
C. small numbers
D. no numbers

A 2. How is the count for a whole note written?

- A. **1-2-3-4**
B. 1 2 3 4
C. 1-2 3-4
D. 1, 2, 3, 4

D 3. How is a measure of quarter notes counted in $\frac{3}{4}$ time?

- A. **1-2-3**
B. **1 2 3 4**
C. 1 (2) 3
D. **1 2 3**

B 4. When counting a rhythm out loud, how are rests to be said?

- A. with an Italian accent
B. softly
C. normally
D. not at all

C 5. The count of any measure begins with what?

- A. 3
B. 4
C. 1
D. 2

Chapter Quiz 8A Correction Key

Class _____ Date _____ Name _____

- B** 1. How many eighth notes are in one beat of 4/4 time?
A. 3 C. 4
B. 2 D. 1
- B** 2. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 + 2 + C. 1 e + a
B. 1 e + a 2 e + a D. 1-2
- A** 3. How many sixteenth notes are in one beat of 3/4 time?
A. 4 C. 1
B. 3 D. 2
- D** 4. What is an upbeat?
A. a fast tempo C. eighth notes
B. a note high on the staff D. the "+" of a beat
- C** 5. What is the count for this example?
A. (1) + a 2 + 3 e + a 4 e + a C. (1) + a 2 + 3 e + a (4) e + a
B. (1) + 2 + 3 e + a (4) e + a D. (1) e + 2 + 3 e + a (4) e + a

Chapter Quiz 8B Correction Key

Class _____ Date _____ Name _____

- C** 1. How many eighth notes are in one beat of 4/4 time?
A. 3 C. 2
B. 4 D. 1
- D** 2. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 + 2 + C. 1 e + a
B. 1-2 D. 1 e + a 2 e + a
- B** 3. How many sixteenth notes are in one beat of 3/4 time?
A. 3 C. 1
B. 4 D. 2
- A** 4. What is an upbeat?
A. the "+" of a beat C. eighth notes
B. a note high on the staff D. a fast tempo
- B** 5. What is the count for this example?
A. (1) + a 2 + 3 e + a 4 e + a C. (1) + 2 + 3 e + a (4) e + a
B. (1) + a 2 + 3 e + a (4) e + a D. (1) e + 2 + 3 e + a (4) e + a

Chapter Quiz 8C Correction Key

Class _____ Date _____ Name _____

A

1. How many eighth notes are in one beat of 4/4 time?

- A. 2
B. 4
C. 3
D. 1

C

2. How is the count written for a measure sixteenth notes in 2/4 time?

- A. 1 + 2 +
B. 1-2
C. 1 e + a 2 e + a
D. 1 e + a

C

3. How many sixteenth notes are in one beat of 3/4 time?

- A. 3
B. 1
C. 4
D. 2

B

4. What is an upbeat?

- A. a note high on the staff
B. the "+" of a beat
C. eighth notes
D. a fast tempo

D

5. What is the count for this example?

- A. (1) + a 2 + 3 e + a 4 e + a
B. (1) e + 2 + 3 e + a (4) e + a
C. (1) + 2 + 3 e + a (4) e + a
D. (1) + a 2 + 3 e + a (4) e + a

Chapter Quiz 8D Correction Key

Class _____ Date _____ Name _____

D

1. How many eighth notes are in one beat of 4/4 time?

- A. 1
B. 4
C. 3
D. 2

A

2. How is the count written for a measure sixteenth notes in 2/4 time?

- A. 1 e + a 2 e + a
B. 1-2
C. 1 + 2 +
D. 1 e + a

D

3. How many sixteenth notes are in one beat of 3/4 time?

- A. 3
B. 1
C. 2
D. 4

C

4. What is an upbeat?

- A. a note high on the staff
B. eighth notes
C. the "+" of a beat
D. a fast tempo

A

5. What is the count for this example?

- A. (1) + a 2 + 3 e + a (4) e + a
B. (1) e + 2 + 3 e + a (4) e + a
C. (1) + 2 + 3 e + a (4) e + a
D. (1) + a 2 + 3 e + a 4 e + a

Chapter Quiz 9A Correction Key

Class _____ Date _____ Name _____

- B** 1. How long is a dotted whole rest in 6/4 time?
A. 4 beats C. 2 beats
B. 6 beats D. 3 beats
- A** 2. How long is a dotted half note in 4/4 time?
A. three beats C. six beats
B. one beat D. four beats
- B** 3. What does a dot do to a note or rest?
A. makes it longer by a quarter C. doubles the length
B. makes it longer by half D. makes it shorter by half
- D** 4. How long is a dotted eighth note?
A. one beat C. 2 beats
B. 1/2 beat D. 3/4 of a beat
- D** 5. What type of note usually follows a dotted eighth note?
A. eighth note C. half note
B. quarter note D. sixteenth note
-

Chapter Quiz 9B Correction Key

Class _____ Date _____ Name _____

- C** 1. How long is a dotted whole rest in 6/4 time?
A. 4 beats C. 6 beats
B. 2 beats D. 3 beats
- D** 2. How long is a dotted half note in 4/4 time?
A. four beats C. six beats
B. one beat D. three beats
- A** 3. What does a dot do to a note or rest?
A. makes it longer by half C. doubles the length
B. makes it longer by a quarter D. makes it shorter by half
- C** 4. How long is a dotted eighth note?
A. one beat C. 3/4 of a beat
B. 1/2 beat D. 2 beats
- B** 5. What type of note usually follows a dotted eighth note?
A. eighth note C. half note
B. sixteenth note D. quarter note

Chapter Quiz 9C Correction Key

Class _____ Date _____ Name _____

- A** 1. How long is a dotted whole rest in 6/4 time?
A. 6 beats C. 4 beats
B. 2 beats D. 3 beats
- B** 2. How long is a dotted half note in 4/4 time?
A. four beats C. six beats
B. three beats D. one beat
- C** 3. What does a dot do to a note or rest?
A. doubles the length C. makes it longer by half
B. makes it longer by a quarter D. makes it shorter by half
- B** 4. How long is a dotted eighth note?
A. one beat C. 1/2 beat
B. 3/4 of a beat D. 2 beats
- A** 5. What type of note usually follows a dotted eighth note?
A. sixteenth note C. half note
B. eighth note D. quarter note

Chapter Quiz 9D Correction Key

Class _____ Date _____ Name _____

- B** 1. How long is a dotted whole rest in 6/4 time?
A. 2 beats C. 4 beats
B. 6 beats D. 3 beats
- C** 2. How long is a dotted half note in 4/4 time?
A. four beats C. three beats
B. six beats D. one beat
- D** 3. What does a dot do to a note or rest?
A. doubles the length C. makes it shorter by half
B. makes it longer by a quarter D. makes it longer by half
- A** 4. How long is a dotted eighth note?
A. 3/4 of a beat C. 1/2 beat
B. one beat D. 2 beats
- C** 5. What type of note usually follows a dotted eighth note?
A. half note C. sixteenth note
B. eighth note D. quarter note

Chapter Quiz 10A Correction Key

Class _____ Date _____ Name _____

- A** 1. How long is an eighth note triplet in 2/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats
- B** 2. How long is a sixteenth note triplet in 4/4 time?
A. 1 beat
B. 1/2 beat
C. 3 beats
D. 2 beats
- D** 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li
B. 1 2 3 1 2 3
C. 1 an da 2 an da
D. 1 tri ple 2 tri ple
- C** 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 la li + la li 2 la li + la li
D. 1 tri ple + tri ple 2 tri ple + tri ple
- C** 5. How long is the quarter note triplet figure?
A. 1 beat
B. 3 beats
C. 2 beats
D. 4 beats

Chapter Quiz 10B Correction Key

Class _____ Date _____ Name _____

- B** 1. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat
B. 1 beat
C. 3 beats
D. 2 beats
- A** 2. How long is a sixteenth note triplet in 4/4 time?
A. 1/2 beat
B. 1 beat
C. 3 beats
D. 2 beats
- C** 3. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 la li 2 la li
B. 1 2 3 1 2 3
C. 1 tri ple 2 tri ple
D. 1 an da 2 an da
- D** 4. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 tri ple + tri ple 2 tri ple + tri ple
D. 1 la li + la li 2 la li + la li
- C** 5. How long is the quarter note triplet figure?
A. 1 beat
B. 3 beats
C. 2 beats
D. 4 beats

Part II Quiz: Key IIA

Class _____ Date _____ Name _____

- D** 1. How is a measure of quarter notes counted in 3/4 time?
A. 1-2-3
B. 1 2 3 4
C. 1 (2) 3
D. 1 2 3
- B** 2. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent
B. softly
C. normally
D. not at all
- D** 3. How many eighth notes are in one beat of 4/4 time?
A. 1
B. 4
C. 3
D. 2
- A** 4. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a
B. 1-2
C. 1 + 2 +
D. 1 e + a
- D** 5. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat
B. 3 beats
C. 2 beats
D. 1 beat
- C** 6. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats
B. 1 beat
C. 1/2 beat
D. 3 beats
- A** 7. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li
C. 1 2 3 1 2 3
D. 1 an da 2 an da
- D** 8. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- A** 9. How long is a dotted eighth note?
A. 3/4 of a beat
B. one beat
C. 1/2 beat
D. 2 beats
- C** 10. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note
- C** 11. How long is a dotted half note in 4/4 time?
A. four beats
B. six beats
C. three beats
D. one beat
- D** 12. What is another name for the meter of a piece of music?
A. beat
B. pulse
C. rhythms
D. time signature

- A** 13. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- C** 14. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- B** 15. When writing out the counting, what is used to show a rest?
A. silence C. small numbers
B. parentheses D. no numbers
- A** 16. How is the count for a whole note written?
A. 1-2-3-4 C. 1-2 3-4
B. 1 2 3 4 D. 1, 2, 3, 4
- D** 17. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- A** 18. How long is the quarter note triplet figure?
A. 2 beats C. 3 beats
B. 1 beat D. 4 beats
- B** 19. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line
- D** 20. How many sixteenth notes are in one beat of 3/4 time?
A. 3 C. 2
B. 1 D. 4
- C** 21. What is an upbeat?
A. a note high on the staff C. the "+" of a beat
B. eighth notes D. a fast tempo
- B** 22. How long is a dotted whole rest in 6/4 time?
A. 2 beats C. 4 beats
B. 6 beats D. 3 beats

Part II Quiz: Key IIB

Class _____ Date _____ Name _____

- A** 1. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- C** 2. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- D** 3. How is a measure of quarter notes counted in 3/4 time?
A. 1-2-3 C. 1 (2) 3
B. 1 2 3 4 D. 1 2 3
- B** 4. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. normally
B. softly D. not at all
- D** 5. How many eighth notes are in one beat of 4/4 time?
A. 1 C. 3
B. 4 D. 2
- A** 6. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a C. 1 + 2 +
B. 1-2 D. 1 e + a
- D** 7. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat C. 2 beats
B. 3 beats D. 1 beat
- C** 8. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats C. 1/2 beat
B. 1 beat D. 3 beats
- D** 9. What does a dot do to a note or rest?
A. doubles the length C. makes it shorter by half
B. makes it longer by a quarter D. makes it longer by half
- A** 10. How long is a dotted eighth note?
A. 3/4 of a beat C. 1/2 beat
B. one beat D. 2 beats
- C** 11. What type of note usually follows a dotted eighth note?
A. half note C. sixteenth note
B. eighth note D. quarter note
- C** 12. How long is a dotted half note in 4/4 time?
A. four beats C. three beats
B. six beats D. one beat
- A** 13. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- D** 14. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature

- B** 15. When writing out the counting, what is used to show a rest?
A. silence
B. parentheses
C. small numbers
D. no numbers
- A** 16. How is the count for a whole note written?
A. 1-2-3-4
B. 1 2 3 4
C. 1-2 3-4
D. 1, 2, 3, 4
- D** 17. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple
B. 1 la li 2 la li 3 la li
C. 1 tri ple + tri ple 2 tri ple + tri ple
D. 1 la li + la li 2 la li + la li
- C** 18. What is an upbeat?
A. a note high on the staff
B. eighth notes
C. the “+” of a beat
D. a fast tempo
- B** 19. How long is a dotted whole rest in 6/4 time?
A. 2 beats
B. 6 beats
C. 4 beats
D. 3 beats
- A** 20. How long is the quarter note triplet figure?
A. 2 beats
B. 1 beat
C. 3 beats
D. 4 beats
- B** 21. Where does the meter appear in a piece of music?
A. right before the clef sign
B. right after the clef sign
C. before the staff
D. on the third line
- D** 22. How many sixteenth notes are in one beat of 3/4 time?
A. 3
B. 1
C. 2
D. 4

Part II Quiz: Key IIC

Class _____ Date _____ Name _____

- D** 1. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- A** 2. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- D** 3. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature
- B** 4. When writing out the counting, what is used to show a rest?
A. silence C. small numbers
B. parentheses D. no numbers
- A** 5. How is the count for a whole note written?
A. 1-2-3-4 C. 1-2 3-4
B. 1 2 3 4 D. 1, 2, 3, 4
- D** 6. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- C** 7. What is an upbeat?
A. a note high on the staff C. the "+" of a beat
B. eighth notes D. a fast tempo
- B** 8. How long is a dotted whole rest in 6/4 time?
A. 2 beats C. 4 beats
B. 6 beats D. 3 beats
- C** 9. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- D** 10. How is a measure of quarter notes counted in 3/4 time?
A. 1-2-3 C. 1 (2) 3
B. 1 2 3 4 D. 1 2 3
- B** 11. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. normally
B. softly D. not at all
- D** 12. How many eighth notes are in one beat of 4/4 time?
A. 1 C. 3
B. 4 D. 2
- A** 13. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a C. 1 + 2 +
B. 1-2 D. 1 e + a

- D** 14. How long is an eighth note triplet in 2/4 time?
A. 1/2 beat
B. 3 beats
C. 2 beats
D. 1 beat
- C** 15. How long is a sixteenth note triplet in 4/4 time?
A. 2 beats
B. 1 beat
C. 1/2 beat
D. 3 beats
- D** 16. What does a dot do to a note or rest?
A. doubles the length
B. makes it longer by a quarter
C. makes it shorter by half
D. makes it longer by half
- A** 17. How long is a dotted eighth note?
A. 3/4 of a beat
B. one beat
C. 1/2 beat
D. 2 beats
- C** 18. What type of note usually follows a dotted eighth note?
A. half note
B. eighth note
C. sixteenth note
D. quarter note
- C** 19. How long is a dotted half note in 4/4 time?
A. four beats
B. six beats
C. three beats
D. one beat
- A** 20. How long is the quarter note triplet figure?
A. 2 beats
B. 1 beat
C. 3 beats
D. 4 beats
- B** 21. Where does the meter appear in a piece of music?
A. right before the clef sign
B. right after the clef sign
C. before the staff
D. on the third line
- D** 22. How many sixteenth notes are in one beat of 3/4 time?
A. 3
B. 1
C. 2
D. 4

Part II Quiz: Key IID

Class _____ Date _____ Name _____

- B** 1. Where does the meter appear in a piece of music?
A. right before the clef sign C. before the staff
B. right after the clef sign D. on the third line
- A** 2. What does the top number of the meter tell you?
A. how many beats per measure C. how many notes per measure
B. which pitch gets one beat D. which note gets one beat
- C** 3. What does the bottom number of the meter tell you?
A. which pitch gets one beat C. which note gets one beat
B. how many notes per measure D. how many beats per measure
- C** 4. How is a measure of quarter notes counted in 3/4 time?
A. **1-2-3** C. 1 (2) 3
B. **1 2 3 4** D. **1 2 3**
- B** 5. When counting a rhythm out loud, how are rests to be said?
A. with an Italian accent C. normally
B. softly D. not at all
- A** 6. How is a measure of eighth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 2 3 1 2 3
B. 1 la li 2 la li D. 1 an da 2 an da
- D** 7. What is another name for the meter of a piece of music?
A. beat C. rhythms
B. pulse D. time signature
- B** 8. When writing out the counting, what is used to show a rest?
A. silence C. small numbers
B. parentheses D. no numbers
- A** 9. How is the count for a whole note written?
A. **1-2-3-4** C. 1-2 3-4
B. 1 2 3 4 D. 1, 2, 3, 4
- D** 10. How is a measure of sixteenth note triplets counted in 2/4 time?
A. 1 tri ple 2 tri ple C. 1 tri ple + tri ple 2 tri ple + tri ple
B. 1 la li 2 la li 3 la li D. 1 la li + la li 2 la li + la li
- C** 11. What is an upbeat?
A. a note high on the staff C. the "+" of a beat
B. eighth notes D. a fast tempo
- D** 12. How many eighth notes are in one beat of 4/4 time?
A. 1 C. 3
B. 4 D. 2
- D** 13. How is the count written for a measure sixteenth notes in 2/4 time?
A. 1 e + a 2 e + a C. 1 + 2 +
B. **1-2** D. 1 e + a

C 14. How long is an eighth note triplet in 2/4 time?

A. 1/2 beat

C. 2 beats

B. 3 beats

D. 1 beat

C 15. How long is a sixteenth note triplet in 4/4 time?

A. 2 beats

C. 1/2 beat

B. 1 beat

D. 3 beats

D 16. What does a dot do to a note or rest?

A. doubles the length

C. makes it shorter by half

B. makes it longer by a quarter

D. makes it longer by half

B 17. How long is a dotted whole rest in 6/4 time?

A. 2 beats

C. 4 beats

B. 6 beats

D. 3 beats

A 18. How long is a dotted eighth note?

A. 3/4 of a beat

C. 1/2 beat

B. one beat

D. 2 beats

C 19. What type of note usually follows a dotted eighth note?

A. half note

C. sixteenth note

B. eighth note

D. quarter note

C 20. How long is a dotted half note in 4/4 time?

A. four beats

C. three beats

B. six beats

D. one beat

A 21. How long is the quarter note triplet figure?

A. 2 beats

C. 3 beats

B. 1 beat

D. 4 beats

D 22. How many sixteenth notes are in one beat of 3/4 time?

A. 3

C. 2

B. 1

D. 4

Chapter Quiz 12A Correction Key

Class _____ Date _____ Name _____

- A** 1. What is pitch as it relates to music?
A. the highness or lowness of a sound
B. something a pitcher does
C. the blood of trees
D. a color, like pitch-black.
- C** 2. Can a space note be on a leger line?
A. no
B. only above the staff
C. yes
D. only below the staff
- A** 3. If one note is higher than another, the higher note will be written:
A. higher on the staff.
B. smaller than the higher note.
C. on a leger line below the staff.
D. lower on the staff.
- D** 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4
C. 1 is higher than 2; 3 is lower than 4
D. 1 is lower than 2; 3 is higher than 4

Chapter Quiz 12B Correction Key

Class _____ Date _____ Name _____

- C** 1. What is pitch as it relates to music?
A. the blood of trees
B. something a pitcher does
C. the highness or lowness of a sound
D. a color, like pitch-black.
- D** 2. Can a space note be on a leger line?
A. no
B. only above the staff
C. only below the staff
D. yes
- B** 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. higher on the staff.
C. on a leger line below the staff.
D. lower on the staff.
- C** 4. In the example below:
A. 1 is lower than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4
C. 1 is lower than 2; 3 is higher than 4
D. 1 is higher than 2; 3 is lower than 4

Chapter Quiz 12C Correction Key Class _____ Date _____ Name _____

- D** 1. What is pitch as it relates to music?
A. the blood of trees C. a color, like pitch-black
B. something a pitcher does D. the highness or lowness of a sound
- B** 2. Can a space note be on a leger line?
A. no C. only below the staff
B. yes D. only above the staff
- D** 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note. C. on a leger line below the staff.
B. lower on the staff. D. higher on the staff.
- A** 4. In the example below:
A. 1 is lower than 2; 3 is higher than 4 C. 1 is lower than 2; 3 is lower than 4
B. 1 is higher than 2; 3 is higher than 4 D. 1 is higher than 2; 3 is lower than 4

Chapter Quiz 12D Correction Key Class _____ Date _____ Name _____

- B** 1. What is pitch as it relates to music?
A. the blood of trees C. a color, like pitch-black
B. the highness or lowness of a sound D. something a pitcher does
- A** 2. Can a space note be on a leger line?
A. yes C. only below the staff
B. no D. only above the staff
- C** 3. If one note is higher than another, the higher note will be written:
A. smaller than the higher note. C. higher on the staff.
B. lower on the staff. D. on a leger line below the staff.
- B** 4. In the example below:
A. 1 is higher than 2; 3 is higher than 4 C. 1 is lower than 2; 3 is lower than 4
B. 1 is lower than 2; 3 is higher than 4 D. 1 is higher than 2; 3 is lower than 4

Chapter Quiz 13A Correction Key

Class _____ Date _____ Name _____

B

1. Which letters are used to name notes in music?

A. A-Z

C. A B C D F

B. A B C D E F G

D. B and S

C

2. What type of note comes right before or after a space note?

A. G

C. a line note

B. a space note

D. A

C

3. What letter comes after G in music?

A. H

C. A

B. F

D. none

B

4. What type of note comes right before or after a line note?

A. G

C. a line note

B. a space note

D. A

Check

Border 5. Write the musical alphabet over and over around the border of this quiz.

Chapter Quiz 13B Correction Key

Class _____ Date _____ Name _____

A

1. Which letters are used to name notes in music?

A. A B C D E F G

C. A-Z

B. A B C D F

D. B and S

B

2. What type of note comes right before or after a space note?

A. a space note

C. G

B. a line note

D. A

C

3. What letter comes after G in music?

A. H

C. A

B. F

D. none

D

4. What type of note comes right before or after a line note?

A. G

C. a line note

B. A

D. a space note

Check

Border 5. Write the musical alphabet over and over *backwards* around the border of this quiz.

Chapter Quiz 13C Correction Key **Class** _____ **Date** _____ **Name** _____

D 1. Which letters are used to name notes in music?

A. B and S

C. A-Z

B. A B C D F

D. A B C D E F G

C 2. What type of note comes right before or after a space note?

A. a space note

C. a line note

B. G

D. A

B 3. What letter comes after G in music?

A. H

C. F

B. A

D. none

A 4. What type of note comes right before or after a line note?

A. a space note

C. a line note

B. A

D. G

Check

Border

5. Write the musical alphabet over and over *backwards* around the border of this quiz.

Chapter Quiz 13D Correction Key **Class** _____ **Date** _____ **Name** _____

C 1. Which letters are used to name notes in music?

A. B and S

C. A B C D E F G

B. A B C D F

D. A-Z

A 2. What type of note comes right before or after a space note?

A. a line note

C. a space note

B. G

D. A

D 3. What letter comes after G in music?

A. H

C. F

B. none

D. A

C 4. What type of note comes right before or after a line note?

A. a line note

C. a space note

B. A

D. G

Check

Border

5. Write the musical alphabet over and over *backwards* around the border of this quiz.

Chapter Quiz 14A Correction Key

Class _____ Date _____ Name _____

D

1. What did clefs used to be?

A. they have always been clefs

B. a symbol at the beginning of a song

C. a cymbal at the beginning of a song

D. a letter at the beginning of a song

B

2. Which line does the treble clef name?

A. first

B. second

C. fourth

D. fifth

D

3. Which line does the bass clef name?

A. first

B. second

C. third

D. fourth

C

4. Which line does the rhythm clef name?

A. fifth

B. third

C. none

D. fourth

Check**Below**

5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Chapter Quiz 14B Correction Key

Class _____ Date _____ Name _____

B

1. What did clefs used to be?

A. they have always been clefs

B. a letter at the beginning of a song

C. a cymbal at the beginning of a song

D. a symbol at the beginning of a song

C

2. Which line does the treble clef name?

A. first

B. fourth

C. second

D. fifth

A

3. Which line does the bass clef name?

A. fourth

B. second

C. third

D. first

D

4. Which line does the rhythm clef name?

A. fifth

B. third

C. fourth

D. none

Check**Below**

5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Chapter Quiz 14C Correction Key **Class** _____ **Date** _____ **Name** _____

- C** 1. What did clefs used to be?
A. they have always been clefs C. a letter at the beginning of a song
B. a cymbal at the beginning of a song D. a symbol at the beginning of a song
- A** 2. Which line does the treble clef name?
A. second C. first
B. fourth D. fifth
- B** 3. Which line does the bass clef name?
A. second C. third
B. fourth D. first
- A** 4. Which line does the rhythm clef name?
A. none C. fourth
B. third D. fifth
- Check Below** 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Chapter Quiz 14D Correction Key **Class** _____ **Date** _____ **Name** _____

- A** 1. What did clefs used to be?
A. a letter at the beginning of a song C. they have always been clefs
B. a cymbal at the beginning of a song D. a symbol at the beginning of a song
- D** 2. Which line does the treble clef name?
A. fifth C. first
B. fourth D. second
- C** 3. Which line does the bass clef name?
A. second C. fourth
B. third D. first
- B** 4. Which line does the rhythm clef name?
A. third C. fourth
B. none D. fifth
- Check Below** 5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

Chapter Quiz 15A Correction Key

Class _____ Date _____ Name _____

- B** 1. What letter did the treble clef used to be?
A. A C. C
B. G D. B
- D** 2. The inner loop of the treble clef circles which line?
A. fifth C. first
B. fourth D. second
- D** 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- C** 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. A C E G D. F A C E
- D** 5. What are the names of the treble clef spaces?
A. G B D F A C. E G B D F
B. A C E G D. F A C E

Chapter Quiz 15B Correction Key

Class _____ Date _____ Name _____

- A** 1. What letter did the treble clef used to be?
A. G C. C
B. A D. B
- C** 2. The inner loop of the treble clef circles which line?
A. fifth C. second
B. fourth D. first
- D** 3. What name does the treble clef give to the line it circles?
A. A C. C
B. B D. G
- B** 4. What are the names of the treble clef lines?
A. G B D F A C. A C E G
B. E G B D F D. F A C E
- C** 5. What are the names of the treble clef spaces?
A. G B D F A C. F A C E
B. A C E G D. E G B D F

- C** 1. What letter did the treble clef used to be?
A. C C. G
B. A D. B
- B** 2. The inner loop of the treble clef circles which line?
A. fifth C. fourth
B. second D. first
- A** 3. What name does the treble clef give to the line it circles?
A. G C. C
B. B D. A
- D** 4. What are the names of the treble clef lines?
A. G B D F A C. A C E G
B. F A C E D. E G B D F
- A** 5. What are the names of the treble clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

- D** 1. What letter did the treble clef used to be?
A. C C. B
B. A D. G
- A** 2. The inner loop of the treble clef circles which line?
A. second C. fourth
B. fifth D. first
- B** 3. What name does the treble clef give to the line it circles?
A. B C. C
B. G D. A
- C** 4. What are the names of the treble clef lines?
A. G B D F A C. E G B D F
B. F A C E D. A C E G
- B** 5. What are the names of the treble clef spaces?
A. A C E G C. G B D F A
B. F A C E D. E G B D F

Chapter Quiz 16A Correction Key

Class _____ Date _____ Name _____

- C** 1. What letter did the bass clef used to be?
A. C C. F
B. A D. G
- A** 2. Which line does the bass clef name?
A. fourth C. second
B. fifth D. first
- A** 3. What name does the bass clef give to this line?
A. F C. C
B. G D. A
- D** 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. F A C E D. G B D F A
- B** 5. What are the names of the bass clef spaces?
A. F A C E C. G B D F A
B. A C E G D. E G B D F

Chapter Quiz 16B Correction Key

Class _____ Date _____ Name _____

- B** 1. What letter did the bass clef used to be?
A. C C. A
B. F D. G
- D** 2. Which line does the bass clef name?
A. first C. second
B. fifth D. fourth
- C** 3. What name does the bass clef give to this line?
A. C C. F
B. G D. A
- B** 4. What are the names of the bass clef lines?
A. A C E G C. E G B D F
B. G B D F A D. F A C E
- A** 5. What are the names of the bass clef spaces?
A. A C E G C. G B D F A
B. F A C E D. E G B D F

Chapter Quiz 17A Correction Key

Class _____ Date _____ Name _____

- D** 1. What letter did the rhythm clef used to be?
A. F C. A
B. G D. none
- B** 2. Which line does the rhythm clef name?
A. first C. second
B. none D. fifth
- A** 3. What two types of staff use the rhythm clef?
A. one line staff; five line staff C. one space staff; four space staff
B. five line staff; five space staff D. five line staff; two line staff
- C** 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches C. different instruments
B. rhythms and pitches D. nothing
- B** 5. What type of instrument is usually used for notes with an *x* as the note head?
A. symbols C. bass drum
B. cymbals D. floor tom-tom
-

Chapter Quiz 17B Correction Key

Class _____ Date _____ Name _____

- C** 1. What letter did the rhythm clef used to be?
A. F C. none
B. G D. A
- D** 2. Which line does the rhythm clef name?
A. first C. second
B. fifth D. none
- C** 3. What two types of staff use the rhythm clef?
A. one space staff; four space staff C. one line staff; five line staff
B. five line staff; five space staff D. five line staff; two line staff
- A** 4. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different instruments C. different pitches
B. rhythms and pitches D. nothing
- A** 5. What type of instrument is usually used for notes with an *x* as the note head?
A. cymbals C. bass drum
B. symbols D. floor tom-tom

Part III Quiz: Key IIIA

Class _____ Date _____ Name _____

D 1. What letter comes after G in music?

- A. H
B. none
C. F
D. A

C 2. If one note is higher than another, the higher note will be written:

- A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.

A 3. Can a space note be on a leger line?

- A. yes
B. no
C. only below the staff
D. only above the staff

D 4. A leger line:

- A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.

D 5. If a line goes through a note, it is:

- A. a space note.
B. skewered.
C. popped.
D. a line note.

C 6. What type of note comes right before or after a line note?

- A. a line note
B. A
C. a space note
D. G

gfedcba 7. Write the musical alphabet *backwards* on the answer line.**C** 8. Which letters are used to name notes in music?

- A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z

B 9. Which line does the bass clef name?

- A. first
B. fourth
C. second
D. fifth

A 10. What name does the bass clef give to this line?

- A. F
B. G
C. A
D. C

D 11. What letter did the treble clef used to be?

- A. C
B. A
C. B
D. G

A 12. The inner loop of the treble clef circles which line?

- A. second
B. fifth
C. fourth
D. first

B 13. Which line does the rhythm clef name?

- A. third
B. none
C. fourth
D. fifth

look**below** 14. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

- D** 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
 A. different pitches
 B. nothing
 C. rhythms and pitches
 D. different instruments
- C** 16. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- A** 17. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- D** 18. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- B** 19. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- C** 20. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G
- A** 21. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- C** 22. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- D** 23. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff
- B** 24. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- A** 25. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- C** 26. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- A** 27. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- C** 28. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A

Part III Quiz: Key IIIB

Class _____ Date _____ Name _____

gfedcba 1. Write the musical alphabet *backwards* on the answer line.

C 2. Which letters are used to name notes in music?
A. B and S
B. A B C D F
C. A B C D E F G
D. A-Z

B 3. Which line does the bass clef name?
A. first
B. fourth
C. second
D. fifth

D 4. What letter did the treble clef used to be?
A. C
B. A
C. B
D. G

A 5. The inner loop of the treble clef circles which line?
A. second
B. fifth
C. fourth
D. first

D 6. What letter comes after G in music?
A. H
B. none
C. F
D. A

C 7. If one note is higher than another, the higher note will be written:
A. smaller than the higher note.
B. lower on the staff.
C. higher on the staff.
D. on a leger line below the staff.

A 8. Can a space note be on a leger line?
A. yes
B. no
C. only below the staff
D. only above the staff

D 9. A leger line:
A. divides the staff into measures
B. never has a note with it.
C. one of the 4 spaces in a staff.
D. is used for notes higher or lower than the staff.

D 10. If a line goes through a note, it is:
A. a space note.
B. skewered.
C. popped.
D. a line note.

C 11. What type of note comes right before or after a line note?
A. a line note
B. A
C. a space note
D. G

B 12. Which line does the rhythm clef name?
A. third
B. none
C. fourth
D. fifth

look below 13. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

D 14. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches
B. nothing
C. rhythms and pitches
D. different instruments

C 15. What type of instrument is usually used for notes with an x as the note head?

- A. symbols
- B. bass drum
- C. cymbals
- D. floor tom-tom

A 16. What did clefs used to be?

- A. a letter at the beginning of a song
- B. a cymbal at the beginning of a song
- C. they have always been clefs
- D. a symbol at the beginning of a song

B 17. What are the names of the treble clef spaces?

- A. A C E G
- B. F A C E
- C. G B D F A
- D. E G B D F

A 18. What letter did the bass clef used to be?

- A. F
- B. G
- C. A
- D. C

C 19. What are the names of the bass clef lines?

- A. A C E G
- B. F A C E
- C. G B D F A
- D. E G B D F

A 20. What type of note comes right before or after a space note?

- A. a line note
- B. G
- C. a space note
- D. A

C 21. What are the names of the bass clef spaces?

- A. E G B D F
- B. F A C E
- C. A C E G
- D. G B D F A

D 22. Which line does the treble clef name?

- A. fifth
- B. fourth
- C. first
- D. second

B 23. What name does the treble clef give to the line it circles?

- A. B
- B. G
- C. C
- D. A

C 24. What are the names of the treble clef lines?

- A. G B D F A
- B. F A C E
- C. E G B D F
- D. A C E G

C 25. Which line does the bass clef name?

- A. second
- B. third
- C. fourth
- D. first

A 26. What letter did the rhythm clef used to be?

- A. none
- B. F
- C. A
- D. G

C 27. Which line does the rhythm clef name?

- A. first
- B. second
- C. none
- D. fifth

D 28. What two types of staff use the rhythm clef?

- A. five line staff; five space staff
- B. five line staff; two line staff
- C. one space staff; four space staff
- D. one line staff; five line staff

Part III Quiz: Key IIC

Class _____ Date _____ Name _____

gfedcba 1. Write the musical alphabet *backwards* on the answer line.

D 2. What letter did the treble clef used to be?

- A. C
- B. A
- C. B
- D. G

A 3. The inner loop of the treble clef circles which line?

- A. second
- B. fifth
- C. fourth
- D. first

D 4. What letter comes after G in music?

- A. H
- B. none
- C. F
- D. A

C 5. If one note is higher than another, the higher note will be written:

- A. smaller than the higher note.
- B. lower on the staff.
- C. higher on the staff.
- D. on a leger line below the staff.

A 6. Can a space note be on a leger line?

- A. yes
- B. no
- C. only below the staff
- D. only above the staff

D 7. A leger line:

- A. divides the staff into measures
- B. never has a note with it.
- C. one of the 4 spaces in a staff.
- D. is used for notes higher or lower than the staff.

D 8. If a line goes through a note, it is:

- A. a space note.
- B. skewered.
- C. popped.
- D. a line note.

C 9. What type of note comes right before or after a line note?

- A. a line note
- B. A
- C. a space note
- D. G

C 10. Which letters are used to name notes in music?

- A. B and S
- B. A B C D F
- C. A B C D E F G
- D. A-Z

B 11. Which line does the bass clef name?

- A. first
- B. fourth
- C. second
- D. fifth

A 12. What name does the bass clef give to this line?

- A. F
- B. G
- C. A
- D. C

B 13. Which line does the rhythm clef name?

- A. third
- B. none
- C. fourth
- D. fifth

look below 14. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

- D** 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
 A. different pitches
 B. nothing
 C. rhythms and pitches
 D. different instruments
- A** 16. What letter did the bass clef used to be?
 A. F
 B. G
 C. A
 D. C
- C** 17. What are the names of the bass clef lines?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- A** 18. What type of note comes right before or after a space note?
 A. a line note
 B. G
 C. a space note
 D. A
- C** 19. What are the names of the bass clef spaces?
 A. E G B D F
 B. F A C E
 C. A C E G
 D. G B D F A
- D** 20. Which line does the treble clef name?
 A. fifth
 B. fourth
 C. first
 D. second
- B** 21. What name does the treble clef give to the line it circles?
 A. B
 B. G
 C. C
 D. A
- C** 22. What type of instrument is usually used for notes with an x as the note head?
 A. symbols
 B. bass drum
 C. cymbals
 D. floor tom-tom
- A** 23. What did clefs used to be?
 A. a letter at the beginning of a song
 B. a cymbal at the beginning of a song
 C. they have always been clefs
 D. a symbol at the beginning of a song
- B** 24. What are the names of the treble clef spaces?
 A. A C E G
 B. F A C E
 C. G B D F A
 D. E G B D F
- C** 25. What are the names of the treble clef lines?
 A. G B D F A
 B. F A C E
 C. E G B D F
 D. A C E G
- A** 26. What letter did the rhythm clef used to be?
 A. none
 B. F
 C. A
 D. G
- C** 27. Which line does the rhythm clef name?
 A. first
 B. second
 C. none
 D. fifth
- D** 28. What two types of staff use the rhythm clef?
 A. five line staff; five space staff
 B. five line staff; two line staff
 C. one space staff; four space staff
 D. one line staff; five line staff

Part III Quiz: Key III D

Class _____ Date _____ Name _____

gfed-
cba

1. Write the musical alphabet *backwards* on the answer line.

B 2. Which line does the bass clef name?

- A. first
- B. fourth
- C. second
- D. fifth

A 3. What name does the bass clef give to this line?

- A. F
- B. G
- C. A
- D. C

B 4. Which line does the rhythm clef name?

- A. third
- B. none
- C. fourth
- D. fifth

look
below

5. In the blank space below, draw two treble clefs, two bass clefs, and two rhythm clefs.

D 6. What letter did the treble clef used to be?

- A. C
- B. A
- C. B
- D. G

A 7. The inner loop of the treble clef circles which line?

- A. second
- B. fifth
- C. fourth
- D. first

D 8. What letter comes after G in music?

- A. H
- B. none
- C. F
- D. A

C 9. If one note is higher than another, the higher note will be written:

- A. smaller than the higher note.
- B. lower on the staff.
- C. higher on the staff.
- D. on a leger line below the staff.

A 10. Can a space note be on a leger line?

- A. yes
- B. no
- C. only below the staff
- D. only above the staff

D 11. A leger line:

- A. divides the staff into measures
- B. never has a note with it.
- C. one of the 4 spaces in a staff.
- D. is used for notes higher or lower than the staff.

D 12. If a line goes through a note, it is:

- A. a space note.
- B. skewered.
- C. popped.
- D. a line note.

C 13. What type of note comes right before or after a line note?

- A. a line note
- B. A
- C. a space note
- D. G

C 14. Which letters are used to name notes in music?

- A. B and S
- B. A B C D F
- C. A B C D E F G
- D. A-Z

- D** 15. On a multiple-line rhythm clef staff, what do the lines and spaces show?
A. different pitches
B. nothing
C. rhythms and pitches
D. different instruments
- A** 16. What letter did the rhythm clef used to be?
A. none
B. F
C. A
D. G
- C** 17. Which line does the rhythm clef name?
A. first
B. second
C. none
D. fifth
- D** 18. What two types of staff use the rhythm clef?
A. five line staff; five space staff
B. five line staff; two line staff
C. one space staff; four space staff
D. one line staff; five line staff
- A** 19. What letter did the bass clef used to be?
A. F
B. G
C. A
D. C
- C** 20. What are the names of the bass clef lines?
A. A C E G
B. F A C E
C. G B D F A
D. E G B D F
- A** 21. What type of note comes right before or after a space note?
A. a line note
B. G
C. a space note
D. A
- C** 22. What are the names of the bass clef spaces?
A. E G B D F
B. F A C E
C. A C E G
D. G B D F A
- D** 23. Which line does the treble clef name?
A. fifth
B. fourth
C. first
D. second
- B** 24. What name does the treble clef give to the line it circles?
A. B
B. G
C. C
D. A
- C** 25. What type of instrument is usually used for notes with an x as the note head?
A. symbols
B. bass drum
C. cymbals
D. floor tom-tom
- A** 26. What did clefs used to be?
A. a letter at the beginning of a song
B. a cymbal at the beginning of a song
C. they have always been clefs
D. a symbol at the beginning of a song
- B** 27. What are the names of the treble clef spaces?
A. A C E G
B. F A C E
C. G B D F A
D. E G B D F
- C** 28. What are the names of the treble clef lines?
A. G B D F A
B. F A C E
C. E G B D F
D. A C E G

Chapter Quiz 19A Correction Key

Class _____ Date _____ Name _____

- C** 1. What does a sharp do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- D** 2. What does a flat do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- B** 3. What does a natural do to a note?
A. slightly changes the note length
B. cancels the effect of a flat or natural
C. slightly raises the pitch
D. slightly lowers the pitch
- C** 4. Where are accidentals written?
A. behind the note
B. close to the note
C. in front of the note, same line and space
D. behind the note, same line and space
- C** 5. How long does the effect of an accidental last?
A. 1 beat
B. the whole song
C. an entire measure
D. until another accidental is used

Chapter Quiz 19B Correction Key

Class _____ Date _____ Name _____

- B** 1. What does a sharp do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- A** 2. What does a flat do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- C** 3. What does a natural do to a note?
A. slightly lowers the pitch
B. slightly raises the pitch
C. cancels the effect of a flat or natural
D. slightly changes the note length
- D** 4. Where are accidentals written?
A. behind the note
B. close to the note
C. behind the note, same line and space
D. in front of the note, same line and space
- A** 5. How long does the effect of an accidental last?
A. an entire measure
B. the whole song
C. 1 beat
D. until another accidental is used

Chapter Quiz 19C Correction Key

Class _____ Date _____ Name _____

A 1. What does a sharp do to a note?

- A. slightly raises the pitch
- B. slightly lowers the pitch

- C. cancels the effect of a flat or natural
- D. slightly changes the note length

B 2. What does a flat do to a note?

- A. slightly raises the pitch
- B. slightly lowers the pitch

- C. cancels the effect of a flat or natural
- D. slightly changes the note length

D 3. What does a natural do to a note?

- A. slightly lowers the pitch
- B. slightly raises the pitch

- C. slightly changes the note length
- D. cancels the effect of a flat or natural

A 4. Where are accidentals written?

- A. in front of the note, same line/space
- B. close to the note

- C. behind the note, same line/space
- D. behind the note

B 5. How long does the effect of an accidental last?

- A. the whole song
- B. an entire measure

- C. 1 beat
- D. until another accidental is used

Chapter Quiz 19D Correction Key

Class _____ Date _____ Name _____

D 1. What does a sharp do to a note?

- A. slightly changes the note length
- B. slightly lowers the pitch

- C. cancels the effect of a flat or natural
- D. slightly raises the pitch

C 2. What does a flat do to a note?

- A. slightly raises the pitch
- B. cancels the effect of a flat or natural

- C. slightly lowers the pitch
- D. slightly changes the note length

A 3. What does a natural do to a note?

- A. cancels the effect of a flat or natural
- B. slightly raises the pitch

- C. slightly changes the note length
- D. slightly lowers the pitch

B 4. Where are accidentals written?

- A. close to the note
- B. in front of the note, same line/space

- C. behind the note, same line/space
- D. behind the note

D 5. How long does the effect of an accidental last?

- A. the whole song
- B. until another accidental is used

- C. 1 beat
- D. an entire measure

Chapter Quiz 20A Correction Key

Class _____ Date _____ Name _____

- C** 1. Which of the following are enharmonic notes?
A. F# and Fb
B. Cb and B#
C. G# and Ab
D. Db and D#
- B** 2. Where are the natural half steps?
A. B-C, G-A
B. E-F, B-C
C. E-F, C-D
D. B-C, D-E
- A** 3. What type of accidentals are used going up the chromatic scale?
A. sharps
B. flats
C. naturals
D. both sharps and flats
- B** 4. What type of accidentals are used going down the chromatic scale?
A. sharps
B. flats
C. naturals
D. both sharps and flats
- C** 5. What note is a whole step above C?
A. C#
B. B
C. D
D. Db

Chapter Quiz 20B Correction Key

Class _____ Date _____ Name _____

- B** 1. Which of the following are enharmonic notes?
A. F# and Fb
B. G# and Ab
C. Cb and B#
D. Db and D#
- A** 2. Where are the natural half steps?
A. E-F, B-C
B. B-C, G-A
C. E-F, C-D
D. B-C, D-E
- C** 3. What type of accidentals are used going up the chromatic scale?
A. naturals
B. flats
C. sharps
D. both sharps and flats
- C** 4. What type of accidentals are used going down the chromatic scale?
A. sharps
B. naturals
C. flats
D. both sharps and flats
- D** 5. What note is a whole step above C?
A. C#
B. B
C. Db
D. D

Chapter Quiz 20C Correction Key **Class** _____ **Date** _____ **Name** _____

D 1. Which of the following are enharmonic notes?

- A. F# and Fb
- B. Db and D#
- C. Cb and B#
- D. G# and Ab

D 2. Where are the natural half steps?

- A. B-C, D-E
- B. B-C, G-A
- C. E-F, C-D
- D. E-F, B-C

B 3. What type of accidentals are used going up the chromatic scale?

- A. naturals
- B. sharps
- C. flats
- D. both sharps and flats

A 4. What type of accidentals are used going down the chromatic scale?

- A. flats
- B. naturals
- C. sharps
- D. both sharps and flats

C 5. What note is a whole step above C?

- A. C#
- B. B
- C. D
- D. Db

Chapter Quiz 20D Correction Key **Class** _____ **Date** _____ **Name** _____

A 1. Which of the following are enharmonic notes?

- A. G# and Ab
- B. Db and D#
- C. Cb and B#
- D. F# and Fb

C 2. Where are the natural half steps?

- A. B-C, D-E
- B. B-C, G-A
- C. E-F, B-C
- D. E-F, C-D

D 3. What type of accidentals are used going up the chromatic scale?

- A. naturals
- B. both sharps and flats
- C. flats
- D. sharps

A 4. What type of accidentals are used going down the chromatic scale?

- A. flats
- B. naturals
- C. sharps
- D. both sharps and flats

B 5. What note is a whole step above C?

- A. C#
- B. D
- C. B
- D. Db

Chapter Quiz 21A Correction Key

Class _____ Date _____ Name _____

- B** 1. How many whole steps are in an octave?
 A. 12
 B. 6
 C. 2
 D. none
- B** 2. Between which scale degrees in the major scale are the half steps?
 A. 3-4, 6-7
 B. 3-4, 7-8
 C. 7-8, 11-12
 D. 1-2, 7-8
- C** 3. What is the pattern of whole and half steps for the Major scale?
 A. whwwhw
 B. wwhwwhw
 C. wwhwwwh
 D. wwwhwwh
- B** 4. What is the symbol for a whole step?
 A. \wedge
 B. \square
 C. \mathbb{W}
 D. \square
- A** 5. What is the symbol for a half step?
 A. \wedge
 B. \square
 C. \mathbb{W}
 D. \square

Chapter Quiz 21B Correction Key

Class _____ Date _____ Name _____

- C** 1. How many whole steps are in an octave?
 A. 12
 B. 2
 C. 6
 D. none
- B** 2. Between which scale degrees in the major scale are the half steps?
 A. 3-4, 6-7
 B. 3-4, 7-8
 C. 7-8, 11-12
 D. 1-2, 7-8
- D** 3. What is the pattern of whole and half steps for the Major scale?
 A. whwwhw
 B. wwhwwhw
 C. wwwhwwh
 D. wwhwwwh
- C** 4. What is the symbol for a whole step?
 A.
 B.
 C.
 D.
- A** 5. What is the symbol for a half step?
 A.
 B.
 C.
 D.

Chapter Quiz 22A Correction Key

Class _____ Date _____ Name _____

- C** 1. What is the order of sharps?
A. ABCDEFG
B. BEADGCF
C. FCGDAEB
D. EGBDFAC
- A** 2. Which key signature has only one flat and which flat is it?
A. Key of F. *Bb*
B. Key of *Eb*.
C. Key of D. *Fb*
D. Key of C. *Bb*
- D** 3. Which key signature has no sharps or flats?
A. G
B. F
C. D
D. C
- B** 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 4: *Bb, Eb, Ab, Db*
C. 3: F, C, G
D. 2: *Bb, Eb*
- C** 5. How many sharps in the key of E and what are they?
A. 1: F#
B. 2: E, A
C. 4: F#, C#, G#, D#
D. 3: F#, C#, G#

Chapter Quiz 22B Correction Key

Class _____ Date _____ Name _____

- A** 1. What is the order of sharps?
A. FCGDAEB
B. BEADGCF
C. ABCDEFG
D. EGBDFAC
- B** 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab*
B. Key of F. *Bb*
C. Key of D. *Fb*
D. Key of C. *Bb*
- C** 3. Which key signature has no sharps or flats?
A. G
B. F
C. C
D. D
- D** 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 2: *Bb, Eb*
C. 3: F, C, G
D. 4: *Bb, Eb, Ab, Db*
- A** 5. How many sharps in the key of E and what are they?
A. 4: F#, C#, G#, D#
B. 2: E, A
C. 1: F#
D. 3: F#, C#, G#

- D** 1. What is the order of sharps?
A. EGBDFAC C. ABCDEFG
B. BEADGCF D. FCGDAEB
- D** 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of *D*. *Fb*
B. Key of *C*. *Bb* D. Key of *F*. *Bb*
- B** 3. Which key signature has no sharps or flats?
A. *G* C. *A*
B. *C* D. *D*
- A** 4. How many flats in the key signature of *Ab*, and what are they?
A. 4: *Bb*, *Eb*, *Ab*, *Db* C. 3: *F*, *C*, *G*
B. 2: *Bb*, *Eb* D. 5: *B*, *E*, *A*, *C*, *F*
- C** 5. How many sharps in the key of *E* and what are they?
A. 1: *F#* C. 4: *F#*, *C#*, *G#*, *D#*
B. 2: *E*, *A* D. 3: *F#*, *C#*, *G#*

- B** 1. What is the order of sharps?
A. EGBDFAC C. ABCDEFG
B. FCGDAEB D. BEADGCF
- C** 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of *F*. *Bb*
B. Key of *C*. *Bb* D. Key of *D*. *Fb*
- A** 3. Which key signature has no sharps or flats?
A. *C* C. *A*
B. *G* D. *D*
- C** 4. How many flats in the key signature of *Ab*, and what are they?
A. 3: *F*, *C*, *G* C. 4: *Bb*, *Eb*, *Ab*, *Db*
B. 2: *Bb*, *Eb* D. 5: *B*, *E*, *A*, *C*, *F*
- D** 5. How many sharps in the key of *E* and what are they?
A. 1: *F#* C. 3: *F#*, *C#*, *G#*
B. 2: *E*, *A* D. 4: *F#*, *C#*, *G#*, *D#*

Chapter Quiz 22A Correction Key

Class _____ Date _____ Name _____

- C** 1. What is the order of sharps?
A. ABCDEFG
B. BEADGCF
C. FCGDAEB
D. EGBDFAC
- A** 2. Which key signature has only one flat and which flat is it?
A. Key of F. *Bb*
B. Key of *Eb*.
C. Key of D. *Fb*
D. Key of C. *Bb*
- D** 3. Which key signature has no sharps or flats?
A. G
B. F
C. D
D. C
- B** 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 4: *Bb, Eb, Ab, Db*
C. 3: F, C, G
D. 2: *Bb, Eb*
- C** 5. How many sharps in the key of E and what are they?
A. 1: F#
B. 2: E, A
C. 4: F#, C#, G#, D#
D. 3: F#, C#, G#

Chapter Quiz 22B Correction Key

Class _____ Date _____ Name _____

- A** 1. What is the order of sharps?
A. FCGDAEB
B. BEADGCF
C. ABCDEFG
D. EGBDFAC
- B** 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab*
B. Key of F. *Bb*
C. Key of D. *Fb*
D. Key of C. *Bb*
- C** 3. Which key signature has no sharps or flats?
A. G
B. F
C. C
D. D
- D** 4. How many flats in the key signature of *Ab*, and what are they?
A. 1: F
B. 2: *Bb, Eb*
C. 3: F, C, G
D. 4: *Bb, Eb, Ab, Db*
- A** 5. How many sharps in the key of E and what are they?
A. 4: F#, C#, G#, D#
B. 2: E, A
C. 1: F#
D. 3: F#, C#, G#

- D** 1. What is the order of sharps?
A. EGBDFAC C. ABCDEFG
B. BEADGCF D. FCGDAEB
- D** 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of *D*. *Fb*
B. Key of *C*. *Bb* D. Key of *F*. *Bb*
- B** 3. Which key signature has no sharps or flats?
A. *G* C. *A*
B. *C* D. *D*
- A** 4. How many flats in the key signature of *Ab*, and what are they?
A. 4: *Bb*, *Eb*, *Ab*, *Db* C. 3: *F*, *C*, *G*
B. 2: *Bb*, *Eb* D. 5: *B*, *E*, *A*, *C*, *F*
- C** 5. How many sharps in the key of *E* and what are they?
A. 1: *F#* C. 4: *F#*, *C#*, *G#*, *D#*
B. 2: *E*, *A* D. 3: *F#*, *C#*, *G#*

- B** 1. What is the order of sharps?
A. EGBDFAC C. ABCDEFG
B. FCGDAEB D. BEADGCF
- C** 2. Which key signature has only one flat and which flat is it?
A. Key of *Eb*. *Ab* C. Key of *F*. *Bb*
B. Key of *C*. *Bb* D. Key of *D*. *Fb*
- A** 3. Which key signature has no sharps or flats?
A. *C* C. *A*
B. *G* D. *D*
- C** 4. How many flats in the key signature of *Ab*, and what are they?
A. 3: *F*, *C*, *G* C. 4: *Bb*, *Eb*, *Ab*, *Db*
B. 2: *Bb*, *Eb* D. 5: *B*, *E*, *A*, *C*, *F*
- D** 5. How many sharps in the key of *E* and what are they?
A. 1: *F#* C. 3: *F#*, *C#*, *G#*
B. 2: *E*, *A* D. 4: *F#*, *C#*, *G#*, *D#*

Part IV Quiz: Key IVA

Class _____ Date _____ Name _____

B 1. Where are accidentals written?

- A. close to the note
B. in front of the note, same line/space
C. behind the note, same line/space
D. behind the note

D 2. How long does the effect of an accidental last?

- A. the whole song
B. until another accidental is used
C. 1 beat
D. an entire measure

A 3. Which of the following are enharmonic notes?

- A. G# and Ab
B. Db and D#
C. Cb and B#
D. F# and Fb

C 4. Where are the natural half steps?

- A. B-C, D-E
B. B-C, G-A
C. E-F, B-C
D. E-F, C-D

C 5. How many half steps are in an octave?

- A. none
B. 2
C. 12
D. 6

C 6. What is the symbol for a whole step?

- A. \wedge
B. \vee
C. \square
D. \square

B 7. What is the order of sharps?

- A. EGBDFAC
B. FCGDAEB
C. ABCDEFG
D. BEADGCF

D 8. What type of accidentals are used going up the chromatic scale?

- A. naturals
B. both sharps and flats
C. flats
D. sharps

D 9. What does a sharp do to a note?

- A. slightly changes the note length
B. slightly lowers the pitch
C. cancels the effect of a flat or natural
D. slightly raises the pitch

D 10. How many whole steps are in an octave?

- A. none
B. 2
C. 12
D. 6

A 11. Between which scale degrees in the major scale are the half steps?

- A. 3-4, 7-8
B. 7-8, 11-12
C. 3-4, 6-7
D. 1-2, 7-8

C 12. Which key signature has only one flat and which flat is it?

- A. Key of Eb. Ab
B. Key of C. Bb
C. Key of F. Bb
D. Key of D. Fb

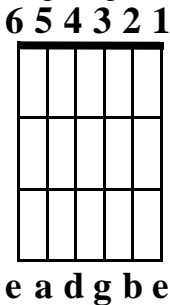
A 13. Which key signature has no sharps or flats?

- A. C
B. G
C. A
D. D

C 14. What does a flat do to a note?

- A. slightly raises the pitch
B. cancels the effect of a flat or natural
C. slightly lowers the pitch
D. slightly changes the note length

- A** 15. What type of accidentals are used going down the chromatic scale?
 A. flats
 B. naturals
 C. sharps
 D. both sharps and flats
- B** 16. What note is a whole step above C?
 A. C#
 B. D
 C. B
 D. Db
- C** 17. How many flats in the key signature of *Ab*, and what are they?
 A. 3: F, C, G
 B. 2: Bb, Eb
 C. 4: Bb, Eb, Ab, Db
 D. 5: B, E, A, C, F
- A** 18. What does a natural do to a note?
 A. cancels the effect of a flat or natural
 B. slightly raises the pitch
 C. slightly changes the note length
 D. slightly lowers the pitch
- A** 19. What is the symbol for a half step?
 A. \wedge
 B. \vee
 C. \square
 D. \square
- D** 20. How many sharps in the key of E and what are they?
 A. 1: F#
 B. 2: E, A
 C. 3: F#, C#, G#
 D. 4: F#, C#, G#, D#
- C** 21. How many strings does the guitar have?
 A. 4
 B. 5
 C. 6
 D. 12
- A** 22. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF
 B. FACE
 C. EGBDF
 D. EADGBE
- A** 23. What is the number of the string with the lowest pitch?
 A. 6
 B. 1
 C. 4
 D. 12
- D** 24. What is one way to play a half step on the guitar?
 A. from one open string to the next
 B. from the 5th fret to the 7th fret
 C. from the 3rd to the 4th fret on any one string
 D. from the fifth fret on the D string to the open G string
- look below** 25. Label the following diagram with the string number and letter names.



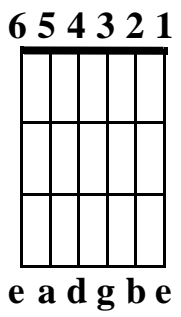
Part IV Quiz: Key IVB

Class _____ Date _____ Name _____

- D** 1. Where are accidentals written?
 A. behind the note
 B. close to the note
 C. behind the note, same line and space
 D. in front of the note, same line and space
- A** 2. How long does the effect of an accidental last?
 A. an entire measure
 B. the whole song
 C. 1 beat
 D. until another accidental is used
- C** 3. Which key signature has no sharps or flats?
 A. G
 B. F
 C. C
 D. D
- D** 4. How many flats in the key signature of *Ab*, and what are they?
 A. 1: F
 B. 2: *Bb*, *Eb*
 C. 3: F, C, G
 D. 4: *Bb*, *Eb*, *Ab*, *Db*
- D** 5. How many half steps are in an octave?
 A. none
 B. 6
 C. 2
 D. 12
- C** 6. What is the symbol for a whole step?
 A. \wedge
 B. $\vee\vee$
 C. \square
 D. $\square\square$
- C** 7. Which of the following are enharmonic notes?
 A. *F#* and *Fb*
 B. *Cb* and *B#*
 C. *G#* and *Ab*
 D. *Db* and *D#*
- B** 8. Where are the natural half steps?
 A. B-C, G-A
 B. E-F, B-C
 C. E-F, C-D
 D. B-C, D-E
- C** 9. How many strings does the guitar have?
 A. 4
 B. 5
 C. 6
 D. 12
- D** 10. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF
 B. FACE
 C. EGBDF
 D. EADGBE
- A** 11. What is the number of the string with the lowest pitch?
 A. 6
 B. 1
 C. 4
 D. 12
- C** 12. What is one way to play a half step on the guitar?
 A. from one open string to the next
 B. from the 5th fret to the 7th fret
 C. from the 3rd to the 4th fret on any one string
 D. from the fifth fret on the D string to the open G string

look below

13. Label the following diagram with the string number and letter names.



- A** 14. What type of accidentals are used going up the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- A** 15. What is the order of sharps?
 A. FCGDAEB C. ABCDEFG
 B. BEADGCF D. EGBDFAC
- B** 16. Which key signature has only one flat and which flat is it?
 A. Key of *Eb*. *Ab* C. Key of D. *Fb*
 B. Key of F. *Bb* D. Key of C. *Bb*
- A** 17. How many whole steps are in an octave?
 A. 12 C. 6
 B. 2 D. none
- B** 18. Between which scale degrees in the major scale are the half steps?
 A. 3-4, 6-7 C. 7-8, 11-12
 B. 3-4, 7-8 D. 1-2, 7-8
- B** 19. What does a sharp do to a note?
 A. slightly lowers the pitch C. cancels the effect of a flat or natural
 B. slightly raises the pitch D. slightly changes the note length
- A** 20. What does a flat do to a note?
 A. slightly lowers the pitch C. cancels the effect of a flat or natural
 B. slightly raises the pitch D. slightly changes the note length
- C** 21. What does a natural do to a note?
 A. slightly lowers the pitch C. cancels the effect of a flat or natural
 B. slightly raises the pitch D. slightly changes the note length
- A** 22. How many sharps in the key of E and what are they?
 A. 4: F#, C#, G#, D# C. 1: F#
 B. 2: E, A D. 3: F#, C#, G#
- A** 23. What is the symbol for a half step?
 A. \wedge C. \square
 B. \vee D. $\square\square$
- A** 24. What type of accidentals are used going down the chromatic scale?
 A. flats C. sharps
 B. naturals D. both sharps and flats
- B** 25. What note is a whole step above C?
 A. C# C. B
 B. D D. *Db*

B 1. What does a natural do to a note?

- A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch

C 2. Where are accidentals written?

- A. behind the note C. in front of the note, same line and space
B. close to the note D. behind the note, same line and space

C 3. What is the order of sharps?

- A. ABCDEFG C. FCGDAEB
B. BEADGCF D. EGBDFAC

B 4. How many whole steps are in an octave?

- A. 12 C. 2
B. 6 D. none

B 5. Between which scale degrees in the major scale are the half steps?

- A. 3-4, 6-7 C. 7-8, 11-12
B. 3-4, 7-8 D. 1-2, 7-8

B 6. How many whole steps are in an octave?

- A. 12 C. 2
B. 6 D. none

A 7. Which key signature has only one flat and which flat is it?

- A. Key of F. *Bb* C. Key of D. *Fb*
B. Key of *Eb*. D. Key of C. *Bb*

D 8. Which key signature has no sharps or flats?

- A. G C. D
B. F D. C

C 9. How long does the effect of an accidental last?

- A. 1 beat C. an entire measure
B. the whole song D. until another accidental is used

A 10. How many half steps are in an octave?

- A. 12 C. 2
B. 6 D. none

D 11. What is the symbol for a whole step?

- A. \wedge C. $\square\square$
B. $\vee\vee$ D. \square

C 12. What does a sharp do to a note?

- A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch

D 13. What does a flat do to a note?

- A. slightly changes the note length C. slightly raises the pitch
B. cancels the effect of a flat or natural D. slightly lowers the pitch

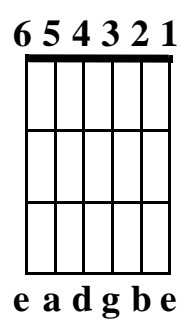
B 14. How many flats in the key signature of *Ab*, and what are they?

- A. 1: F C. 3: F, C, G
B. 4: *Bb*, *Eb*, *Ab*, *Db* D. 2: *Bb*, *Eb*

- C** 15. How many sharps in the key of E and what are they?
 A. 1: F# C. 4: F#, C#, G#, D#
 B. 2: E, A D. 3: F#, C#, G#
- B** 16. What is the symbol for a half step?
 A. \sphericalangle C. \square
 B. \wedge D. \square
- B** 17. What type of accidentals are used going down the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- C** 18. What note is a whole step above C?
 A. C# C. D
 B. B D. Db
- A** 19. What type of accidentals are used going up the chromatic scale?
 A. sharps C. naturals
 B. flats D. both sharps and flats
- B** 20. What is the order of flats?
 A. FCGDAEB C. ABCDEFG
 B. BEADGCF D. FACEGBD
- C** 21. How many strings does the guitar have?
 A. 4 C. 6
 B. 5 D. 12
- D** 22. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF C. EGBDF
 B. FACE D. EADGBE
- A** 23. What is the number of the string with the lowest pitch?
 A. 6 C. 4
 B. 1 D. 12
- C** 24. What is one way to play a half step on the guitar?
 A. from one open string to the next C. from the 3rd to the 4th fret on any one string
 B. from the 5th fret to the 7th fret D. from the fifth fret on the D string to the open G string

look
below

25. Label the following diagram with the string number and letter names.



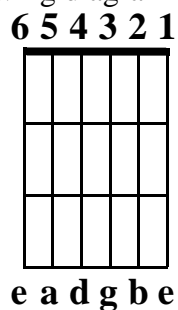
Part IV Quiz: Key IVD

Class _____ Date _____ Name _____

- D** 1. Where are accidentals written?
 A. behind the note
 B. close to the note
 C. behind the note, same line and space
 D. in front of the note, same line and space
- A** 2. How long does the effect of an accidental last?
 A. an entire measure
 B. the whole song
 C. 1 beat
 D. until another accidental is used
- C** 3. Which key signature has no sharps or flats?
 A. G
 B. F
 C. C
 D. D
- D** 4. How many flats in the key signature of *Ab*, and what are they?
 A. 1: F
 B. 2: *Bb*, *Eb*
 C. 3: F, C, G
 D. 4: *Bb*, *Eb*, *Ab*, *Db*
- D** 5. How many half steps are in an octave?
 A. none
 B. 6
 C. 2
 D. 12
- C** 6. What is the symbol for a whole step?
 A. \wedge
 B. \vee
 C. \square
 D. \square
- C** 7. Which of the following are enharmonic notes?
 A. *F#* and *Fb*
 B. *Cb* and *B#*
 C. *G#* and *Ab*
 D. *Db* and *D#*
- B** 8. Where are the natural half steps?
 A. B-C, G-A
 B. E-F, B-C
 C. E-F, C-D
 D. B-C, D-E
- C** 9. How many strings does the guitar have?
 A. 4
 B. 5
 C. 6
 D. 12
- D** 10. What are the names of the guitar strings from lowest to highest?
 A. BEADGCF
 B. FACE
 C. EGBDF
 D. EADGBE
- A** 11. What is the number of the string with the lowest pitch?
 A. 6
 B. 1
 C. 4
 D. 12
- C** 12. What is one way to play a half step on the guitar?
 A. from one open string to the next
 B. from the 5th fret to the 7th fret
 C. from the 3rd to the 4th fret on any one string
 D. from the fifth fret on the D string to the open G string

look below

13. Label the following diagram with the string number and letter names.



A 14. What type of accidentals are used going up the chromatic scale?

- A. sharps
- B. flats
- C. naturals
- D. both sharps and flats

A 15. What is the order of sharps?

- A. FCGDAEB
- B. BEADGCF
- C. ABCDEFG
- D. EGBDFAC

B 16. Which key signature has only one flat and which flat is it?

- A. Key of *Eb*. *Ab*
- B. Key of F. *Bb*
- C. Key of D. *Fb*
- D. Key of C. *Bb*

C 17. How many whole steps are in an octave?

- A. 12
- B. 2
- C. 6
- D. none

B 18. Between which scale degrees in the major scale are the half steps?

- A. 3-4, 6-7
- B. 3-4, 7-8
- C. 7-8, 11-12
- D. 1-2, 7-8

B 19. What does a sharp do to a note?

- A. slightly lowers the pitch
- B. slightly raises the pitch
- C. cancels the effect of a flat or natural
- D. slightly changes the note length

A 20. What does a flat do to a note?

- A. slightly lowers the pitch
- B. slightly raises the pitch
- C. cancels the effect of a flat or natural
- D. slightly changes the note length

C 21. What does a natural do to a note?

- A. slightly lowers the pitch
- B. slightly raises the pitch
- C. cancels the effect of a flat or natural
- D. slightly changes the note length

A 22. How many sharps in the key of E and what are they?

- A. 4: F#, C#, G#, D#
- B. 2: E, A
- C. 1: F#
- D. 3: F#, C#, G#

A 23. What is the symbol for a half step?

- A. \wedge
- B. \vee
- C. \square
- D. \sqcap

A 24. What type of accidentals are used going down the chromatic scale?

- A. flats
- B. naturals
- C. sharps
- D. both sharps and flats

B 25. What note is a whole step above C?

- A. C#
- B. D
- C. B
- D. *Db*

Chapter Quiz 23A Correction Key

Class _____ Date _____ Name _____

- D** 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the higher note
B. the note furthest to the right D. the lower note
- B** 2. Which interval numbers can be Perfect intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- A** 3. Which interval numbers can be Major intervals?
A. 2, 3, 6, 7 C. 1, 8
B. 1, 4, 5, 8 D. 2, 4, 5
- C** 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a minor interval
B. it becomes an augmented interval D. it becomes a perfect interval
- A** 5. How many half steps are in a minor third?
A. 3 C. 2
B. 4 D. 5

Chapter Quiz 23B Correction Key

Class _____ Date _____ Name _____

- C** 1. When finding an interval, which note do you start counting from?
A. the note furthest to the left C. the lower note
B. the note furthest to the right D. the higher note
- A** 2. Which interval numbers can be Perfect intervals?
A. 1, 4, 5, 8 C. 1, 8
B. 2, 3, 6, 7 D. 2, 4, 5
- C** 3. Which interval numbers can be Major intervals?
A. 1, 8 C. 2, 3, 6, 7
B. 1, 4, 5, 8 D. 2, 4, 5
- D** 4. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval C. it becomes a perfect interval
B. it becomes an augmented interval D. it becomes a minor interval
- B** 5. How many half steps are in a minor third?
A. 4 C. 2
B. 3 D. 5

Chapter Quiz 24A Correction Key

Class _____ Date _____ Name _____

- B** 1. What is the pattern of whole and half steps for the natural minor scale?
A. wwhwwwh C. wwwhwwh
B. whwwhww D. whwwwhw
- A** 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6, 7 C. 4, 6, 7
B. 3, 5, 7 D. 3, 6
- C** 3. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale C. the seventh is raised a half step
B. the third is raised a half step D. natural notes ascending, *b3, b6, b7* descending
- B** 4. What is the key signature of a minor?
A. 3 sharps C. 3 flats
B. no sharps or flats D. 2 flats
- C** 5. What is the key signature of c minor?
A. 3 sharps C. 3 flats
B. no sharps or flats D. 2 flats

Chapter Quiz 24B Correction Key

Class _____ Date _____ Name _____

- A** 1. What is the pattern of whole and half steps for the natural minor scale?
A. whwwhww C. wwwhwwh
B. wwhwwwh D. whwwwhw
- D** 2. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6 C. 4, 6, 7
B. 3, 5, 7 D. 3, 6, 7
- B** 3. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale C. the third is raised a half step
B. the seventh is raised a half step D. natural notes ascending, *b3, b6, b7* descending
- D** 4. What is the key signature of a minor?
A. 3 sharps C. 3 flats
B. 2 flats D. no sharps or flats
- A** 5. What is the key signature of c minor?
A. 3 flats C. no sharps or flats
B. 3 sharps D. 2 flats

Chapter Quiz 25A Correction Key

Class _____ Date _____ Name _____

D 1. How many modes are there?

- A. 4
B. 5
C. 6
D. 7

C 2. Which mode has the same pattern of whole and half steps as the Major scale?

- A. Phrygian
B. Aeolian
C. Ionian
D. Lydian

B 3. Which mode has the same pattern of whole and half steps as the natural minor scale?

- A. Phrygian
B. Aeolian
C. Ionian
D. Mixolydian

B 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?

- A. A
B. B
C. C
D. D

B 5. What key signature would be used for the Dorian mode starting on G?

- A. Key of G, one sharp
B. Key of F, one flat
C. key of D, two sharps
D. Key of C, no sharps or flats

Chapter Quiz 25B Correction Key

Class _____ Date _____ Name _____

A 1. How many modes are there?

- A. 4
B. 5
C. 6
D. 7

B 2. Which mode has the same pattern of whole and half steps as the Major scale?

- A. Phrygian
B. Ionian
C. Aeolian
D. Lydian

D 3. Which mode has the same pattern of whole and half steps as the natural minor scale?

- A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian

B 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?

- A. A
B. B
C. C
D. D

A 5. What key signature would be used for the Dorian mode starting on G?

- A. Key of F, one flat
B. Key of G, one sharp
C. key of D, two sharps
D. Key of C, no sharps or flats

Chapter Quiz 26A Correction Key

Class _____ Date _____ Name _____

- A** 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 7
B. 4, 6
C. 3, 7
D. 2, 5
- B** 2. What is a blue note?
A. a sad note
B. an altered note, usually lowered
C. an altered note, always raised
D. a type of note used in the 1800s
- D** 3. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. D,E,F,G,A,B,C
D. C,Eb,F,Gb,G,Bb,C
- C** 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwhwwwh
B. whwwhww
C. wwwwww
D. hhhhhh
- D** 5. Which of the following is a gapped scale?
A. the Major scale
B. the whole tone scale
C. the melodic minor scale
D. the pentatonic scale

Chapter Quiz 26B Correction Key

Class _____ Date _____ Name _____

- B** 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 4, 7
C. 3, 7
D. 2, 5
- D** 2. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, always raised
D. an altered note, usually lowered
- C** 3. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. C,Eb,F,Gb,G,Bb,C
D. D,E,F,G,A,B,C
- A** 4. What is the pattern of whole and half steps for the whole tone scale?
A. wwwwww
B. whwwhww
C. wwhwwwh
D. hhhhhh
- B** 5. Which of the following is a gapped scale?
A. the Major scale
B. the pentatonic scale
C. the melodic minor scale
D. the whole tone scale

Chapter Quiz 26C Correction Key **Class** _____ **Date** _____ **Name** _____

D 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?

- A. 4, 6
- B. 2, 5
- C. 3, 7
- D. 4, 7

C 2. What is a blue note?

- A. a sad note
- B. a type of note used in the 1800s
- C. an altered note, usually lowered
- D. an altered note, always raised

A 3. What are the notes in the standard C blues scale?

- A. C, Eb, F, Gb, G, Bb, C
- B. C, D, E, G, A, C
- C. C, D, Eb, F, G, A, Bb, C
- D. D, E, F, G, A, B, C

B 4. What is the pattern of whole and half steps for the whole tone scale?

- A. whwhww
- B. wwwwww
- C. wwwhww
- D. hhhhhh

C 5. Which of the following is a gapped scale?

- A. the Major scale
- B. the melodic minor scale
- C. the pentatonic scale
- D. the whole tone scale

Chapter Quiz 26D Correction Key **Class** _____ **Date** _____ **Name** _____

C 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?

- A. 4, 6
- B. 2, 5
- C. 4, 7
- D. 3, 7

A 2. What is a blue note?

- A. an altered note, usually lowered
- B. a type of note used in the 1800s
- C. a sad note
- D. an altered note, always raised

B 3. What are the notes in the standard C blues scale?

- A. C, D, E, G, A, C
- B. C, Eb, F, Gb, G, Bb, C
- C. C, D, Eb, F, G, A, Bb, C
- D. D, E, F, G, A, B, C

D 4. What is the pattern of whole and half steps for the whole tone scale?

- A. whwhww
- B. hhhhhh
- C. wwwhww
- D. wwwwww

A 5. Which of the following is a gapped scale?

- A. the pentatonic scale
- B. the melodic minor scale
- C. the Major scale
- D. the whole tone scale

Part V Quiz: Key VA

Class _____ Date _____ Name _____

D 1. Which interval numbers can be Major intervals?

- A. 1, 8
B. 2, 4, 5
C. 1, 4, 5, 8
D. 2, 3, 6, 7

B 2. What happens to a Major interval when it is lowered a half step?

- A. it becomes an augmented interval
B. it becomes a minor interval
C. it becomes a perfect interval
D. it becomes a diminished interval

D 3. What is the pattern of whole and half steps for the natural minor scale?

- A. wwwhwwh
B. wwhwwwh
C. whwwwhw
D. whwwhww

B 4. Which degrees of the Major scale are lowered to get the natural minor scale?

- A. 3, 5, 7
B. 3, 6, 7
C. 4, 6, 7
D. 3, 6

C 5. How many modes are there?

- A. 4
B. 6
C. 7
D. 5

D 6. Which mode has the same pattern of whole and half steps as the Major scale?

- A. Lydian
B. Phrygian
C. Aeolian
D. Ionian

D 7. What is the pattern of whole and half steps for the whole tone scale?

- A. whwwhww
B. hhhhhhh
C. wwhwwwh
D. wwwwwww

A 8. Which of the following is a gapped scale?

- A. the pentatonic scale
B. the melodic minor scale
C. the Major scale
D. the whole tone scale

A 9. When finding an interval, which note do you start counting from?

- A. the lower note
B. the note furthest to the left
C. the note furthest to the right
D. the higher note

C 10. Which interval numbers can be Perfect intervals?

- A. 2, 4, 5
B. 2, 3, 6, 7
C. 1, 4, 5, 8
D. 1, 8

D 11. What is done to the natural minor scale to get a harmonic minor scale?

- A. the third is raised a half step
B. nothing, they are the same scale
C. natural notes ascending, *b3*, *b6*, *b7* descending
D. the seventh is raised a half step

A 12. What is the key signature of a minor?

- A. no sharps or flats
B. 2 flats
C. 3 sharps
D. 3 flats

D 13. Which mode has the same pattern of whole and half steps as the natural minor scale?

- A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian

D 14. What is the starting note for the Dorian mode which uses the same key signature as A Major?

- A. D
B. C
C. A
D. B

- C** 15. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 2, 5
C. 4, 7
D. 3, 7
- A** 16. What is a blue note?
A. an altered note, usually lowered
B. a type of note used in the 1800s
C. a sad note
D. an altered note, always raised
- B** 17. What are the notes in the standard C blues scale?
A. C,D,E,G,A,C
B. C,Eb,F,Gb,G,Bb,C
C. C,D,Eb,F,G,A,Bb,C
D. D,E,F,G,A,B,C
- B** 18. How many half steps are in a minor third?
A. 4
B. 3
C. 2
D. 5
- B** 19. What is the key signature of c minor?
A. 3 sharps
B. 3 flats
C. 2 flats
D. no sharps or flats
- C** 20. What key signature would be used for the Dorian mode starting on G?
A. Key of C, no sharps or flats
B. Key of G, one sharp
C. Key of F, one flat
D. key of D, two sharps

- C** 15. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Aeolian
D. Ionian
- C** 16. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. D
B. C
C. B
D. A
- C** 17. Which of the following is a gapped scale?
A. the Major scale
B. the melodic minor scale
C. the pentatonic scale
D. the whole tone scale
- D** 18. What key signature would be used for the Dorian mode starting on G?
A. Key of C, no sharps or flats
B. Key of G, one sharp
C. key of D, two sharps
D. Key of F, one flat
- C** 19. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, usually lowered
D. an altered note, always raised
- C** 20. What is the key signature of d minor?
A. two sharps
B. two flats
C. one flat
D. one sharp

Part V Quiz: Key VC

Class _____ Date _____ Name _____

A 1. Which scale degrees are left out of the Major scale to make a pentatonic scale?

- A. 4, 7
B. 4, 6
C. 3, 7
D. 2, 5

B 2. What is a blue note?

- A. a sad note
B. an altered note, usually lowered
C. an altered note, always raised
D. a type of note used in the 1800s

D 3. How many modes are there?

- A. 4
B. 5
C. 6
D. 7

C 4. Which mode has the same pattern of whole and half steps as the Major scale?

- A. Phrygian
B. Aeolian
C. Ionian
D. Lydian

B 5. Which mode has the same pattern of whole and half steps as the natural minor scale?

- A. Phrygian
B. Aeolian
C. Ionian
D. Mixolydian

C 6. What is done to the natural minor scale to get a harmonic minor scale?

- A. nothing, they are the same scale
B. the third is raised a half step
C. the seventh is raised a half step
D. natural notes ascending, *b3, b6, b7* descending

B 7. What is the key signature of a minor?

- A. 3 sharps
B. no sharps or flats
C. 3 flats
D. 2 flats

D 8. When finding an interval, which note do you start counting from?

- A. the note furthest to the left
B. the note furthest to the right
C. the higher note
D. the lower note

B 9. Which interval numbers can be Perfect intervals?

- A. 2, 3, 6, 7
B. 1, 4, 5, 8
C. 1, 8
D. 2, 4, 5

A 10. Which interval numbers can be Major intervals?

- A. 2, 3, 6, 7
B. 1, 4, 5, 8
C. 1, 8
D. 2, 4, 5

D 11. What are the notes in the standard C blues scale?

- A. C,D,E \flat ,F,G,A,B \flat ,C
B. C,D,E,G,A,C
C. D,E,F,G,A,B,C
D. C,E \flat ,F,G \flat ,G,B \flat ,C

C 12. What is the pattern of whole and half steps for the whole tone scale?

- A. wwhwwwh
B. whwwhww
C. wwwwww
D. hhhhhh

D 13. Which of the following is a gapped scale?

- A. the Major scale
B. the whole tone scale
C. the melodic minor scale
D. the pentatonic scale

B 14. What is the starting note for the Dorian mode which uses the same key signature as A Major?

- A. A
B. B
C. C
D. D

B 15. What key signature would be used for the Dorian mode starting on G?

- A. Key of G, one sharp
B. Key of F, one flat
C. key of D, two sharps
D. Key of C, no sharps or flats

C 16. What is the key signature of c minor?

- A. 3 sharps
B. no sharps or flats
C. 3 flats
D. 2 flats

C 17. What happens to a Major interval when it is lowered a half step?

- A. it becomes a diminished interval
B. it becomes an augmented interval
C. it becomes a minor interval
D. it becomes a perfect interval

A 18. How many half steps are in a minor third?

- A. 3
B. 4
C. 2
D. 5

B 19. What is the pattern of whole and half steps for the natural minor scale?

- A. wwkwkwh
B. whkwkwh
C. wwkwkwh
D. whkwkwh

A 20. Which degrees of the Major scale are lowered to get the natural minor scale?

- A. 3, 6, 7
B. 3, 5, 7
C. 4, 6, 7
D. 3, 6

Part V Quiz: Key VD

Class _____ Date _____ Name _____

- C** 1. What are the notes in the standard C blues scale?
A. C,D,Eb,F,G,A,Bb,C
B. C,D,E,G,A,C
C. C,Eb,F,Gb,G,Bb,C
D. D,E,F,G,A,B,C
- A** 2. What is the pattern of whole and half steps for the whole tone scale?
A. wwwwww
B. whwhwh
C. wwhwwh
D. hhhhhh
- D** 3. Which mode has the same pattern of whole and half steps as the natural minor scale?
A. Phrygian
B. Mixolydian
C. Ionian
D. Aeolian
- B** 4. What is the starting note for the Dorian mode which uses the same key signature as A Major?
A. A
B. B
C. C
D. D
- A** 5. What is the pattern of whole and half steps for the natural minor scale?
A. whwhww
B. wwhwwh
C. wwwwhw
D. whwwwh
- D** 6. Which degrees of the Major scale are lowered to get the natural minor scale?
A. 3, 6
B. 3, 5, 7
C. 4, 6, 7
D. 3, 6, 7
- C** 7. When finding an interval, which note do you start counting from?
A. the note furthest to the left
B. the note furthest to the right
C. the lower note
D. the higher note
- A** 8. Which interval numbers can be Perfect intervals?
A. 1, 4, 5, 8
B. 2, 3, 6, 7
C. 1, 8
D. 2, 4, 5
- C** 9. Which interval numbers can be Major intervals?
A. 1, 8
B. 1, 4, 5, 8
C. 2, 3, 6, 7
D. 2, 4, 5
- D** 10. How many modes are there?
A. 4
B. 5
C. 6
D. 7
- B** 11. Which mode has the same pattern of whole and half steps as the Major scale?
A. Phrygian
B. Ionian
C. Aeolian
D. Lydian
- B** 12. Which scale degrees are left out of the Major scale to make a pentatonic scale?
A. 4, 6
B. 4, 7
C. 3, 7
D. 2, 5
- D** 13. What is a blue note?
A. a sad note
B. a type of note used in the 1800s
C. an altered note, always raised
D. an altered note, usually lowered
- B** 14. What is done to the natural minor scale to get a harmonic minor scale?
A. nothing, they are the same scale
B. the seventh is raised a half step
C. the third is raised a half step
D. natural notes ascending, b3, b6, b7 descending

- D** 15. What is the key signature of a minor?
A. 3 sharps
B. 2 flats
C. 3 flats
D. no sharps or flats
- D** 16. What happens to a Major interval when it is lowered a half step?
A. it becomes a diminished interval
B. it becomes an augmented interval
C. it becomes a perfect interval
D. it becomes a minor interval
- B** 17. How many half steps are in a minor third?
A. 4
B. 3
C. 2
D. 5
- A** 18. What key signature would be used for the Dorian mode starting on G?
A. Key of F, one flat
B. Key of G, one sharp
C. key of D, two sharps
D. Key of C, no sharps or flats
- B** 19. Which of the following is a gapped scale?
A. the Major scale
B. the pentatonic scale
C. the melodic minor scale
D. the whole tone scale
- C** 20. How many half steps are in a whole step?
A. three
B. four
C. two
D. one

Chapter Quiz 28A Correction Key

Class _____ Date _____ Name _____

- C** 1. What are the parts of a triad?
 A. first, second, third
 B. bottom, middle, top
 C. root, third, fifth
 D. C, E, G
- A** 2. What are the four qualities of triad?
 A. diminished, minor, augmented, major
 B. M3, dim2, aug5, min7
 C. major, minor, locrian, dorian
 D. yellow, orange, purple, green
- B** 3. What are the intervals from the root of the chord in a Major triad?
 A. Major 3rd, diminished 5th
 B. Major 3rd, perfect 5th
 C. minor third, perfect fifth
 D. Major third, minor third
- C** 4. What are the intervals from the root of the chord in a minor triad?
 A. minor 3rd, diminished 5th
 B. Major 3rd, perfect 5th
 C. minor third, perfect fifth
 D. Major third, minor third
- D** 5. What is the spelling of the e minor chord?
 A. E, G#, B
 B. E, G, Bb
 C. E, G#, B#
 D. E, G, B

Chapter Quiz 28B Correction Key

Class _____ Date _____ Name _____

- B** 1. What are the parts of a triad?
 A. first, second, third
 B. root, third, fifth
 C. bottom, middle, top
 D. C, E, G
- C** 2. What are the four qualities of triad?
 A. major, minor, locrian, dorian
 B. M3, dim2, aug5, min7
 C. diminished, minor, augmented, major
 D. yellow, orange, purple, green
- A** 3. What are the intervals from the root of the chord in a Major triad?
 A. Major 3rd, perfect 5th
 B. Major 3rd, diminished 5th
 C. minor third, perfect fifth
 D. Major third, minor third
- A** 4. What are the intervals from the root of the chord in a minor triad?
 A. minor third, perfect fifth
 B. Major 3rd, perfect 5th
 C. Major 3rd, diminished 5th
 D. Major third, minor third
- D** 5. What is the spelling of the e minor chord?
 A. E, G#, B
 B. E, G, Bb
 C. E, G#, B#
 D. E, G, B

Chapter Quiz 28C Correction Key

Class _____ Date _____ Name _____

D

1. What are the parts of a triad?

A. first, second, third

B. C, E, G

C. bottom, middle, top

D. root, third, fifth

B

2. What are the four qualities of triad?

A. major, minor, locrian, dorian

B. diminished, minor, augmented, major

C. M3, dim2, aug5, min7

D. yellow, orange, purple, green

C

3. What are the intervals from the root of the chord in a Major triad?

A. minor third, perfect fifth

B. Major 3rd, diminished 5th

C. Major 3rd, perfect 5th

D. Major third, minor third

B

4. What are the intervals from the root of the chord in a minor triad?

A. Major 3rd, perfect 5th

B. minor third, perfect fifth

C. Major 3rd, diminished 5th

D. Major third, minor third

A

5. What is the spelling of the e minor chord?

A. E, G, B

B. E, G, B \flat C. E, G \sharp , B \sharp D. E, G \sharp , B**Chapter Quiz 28D Correction Key**

Class _____ Date _____ Name _____

B

1. What are the parts of a triad?

A. first, second, third

B. root, third, fifth

C. bottom, middle, top

D. C, E, G

D

2. What are the four qualities of triad?

A. major, minor, locrian, dorian

B. yellow, orange, purple, green

C. M3, dim2, aug5, min7

D. diminished, minor, augmented, major

B

3. What are the intervals from the root of the chord in a Major triad?

A. minor third, perfect fifth

B. Major 3rd, perfect 5th

C. Major 3rd, diminished 5th

D. Major third, minor third

C

4. What are the intervals from the root of the chord in a minor triad?

A. Major 3rd, perfect 5th

B. Major 3rd, diminished 5th

C. minor third, perfect fifth

D. Major third, minor third

C

5. What is the spelling of the e minor chord?

A. E, G \sharp , B \sharp B. E, G, B \flat

C. E, G, B

D. E, G \sharp , B

Chapter Quiz 29A Correction Key

Class _____ Date _____ Name _____

B1. When you see a ⁷ to the right of a chord letter, what kind of seventh is above the root?

A. Major 7th

C. Perfect 7th

B. minor 7th

D. diminished 7th

C2. What is another name for the V⁷ chord?

A. minor seventh chord

C. dominant seventh chord

B. a five chord

D. diminished seventh chord

B3. What chord usually follows the V⁷ chord?

A. a Major chord

C. the IV, or sub-dominant chord

B. the I, or tonic chord

D. a minor chord

C

4. How many chord tones are in a 9th chord?

A. 3

C. 5

B. 4

D. 6

D5. What is the spelling of the V⁷ chord in the key of Eb?

A. Eb, G, Bb, D

C. Ab, C, Eb, G

B. G, Bb, D, F

D. Bb, D, F, Ab

Chapter Quiz 29B Correction Key

Class _____ Date _____ Name _____

A1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?

A. minor 7th

C. Perfect 7th

B. Major 7th

D. diminished 7th

D2. What is another name for the V⁷ chord?

A. minor seventh chord

C. diminished seventh chord

B. a five chord

D. dominant seventh chord

C3. What chord usually follows the V⁷ chord?

A. a Major chord

C. the I, or tonic chord

B. the IV, or sub-dominant chord

D. a minor chord

B

4. How many chord tones are in a 9th chord?

A. 3

C. 4

B. 5

D. 6

C5. What is the spelling of the V⁷ chord in the key of Eb?

A. Eb, G, Bb, D

C. Bb, D, F, Ab

B. G, Bb, D, F

D. Ab, C, Eb, G

Chapter Quiz 29C Correction Key **Class** _____ **Date** _____ **Name** _____

C 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?

- A. Perfect 7th
- B. Major 7th
- C. minor 7th
- D. diminished 7th

A 2. What is another name for the V^7 chord?

- A. dominant seventh chord
- B. a five chord
- C. diminished seventh chord
- D. minor seventh chord

D 3. What chord usually follows the V^7 chord?

- A. a Major chord
- B. the IV, or sub-dominant chord
- C. a minor chord
- D. the I, or tonic chord

A 4. How many chord tones are in a 9th chord?

- A. 5
- B. 3
- C. 4
- D. 6

B 5. What is the spelling of the V^7 chord in the key of Eb ?

- A. Eb, G, Bb, D
- B. Bb, D, F, Ab
- C. G, Bb, D, F
- D. Ab, C, Eb, G

Chapter Quiz 29D Correction Key **Class** _____ **Date** _____ **Name** _____

D 1. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?

- A. Perfect 7th
- B. Major 7th
- C. diminished 7th
- D. minor 7th

B 2. What is another name for the V^7 chord?

- A. a five chord
- B. dominant seventh chord
- C. diminished seventh chord
- D. minor seventh chord

A 3. What chord usually follows the V^7 chord?

- A. the I, or tonic chord
- B. the IV, or sub-dominant chord
- C. a minor chord
- D. a Major chord

D 4. How many chord tones are in a 9th chord?

- A. 6
- B. 3
- C. 4
- D. 5

A 5. What is the spelling of the V^7 chord in the key of Eb ?

- A. Bb, D, F, Ab
- B. Eb, G, Bb, D
- C. G, Bb, D, F
- D. Ab, C, Eb, G

Chapter Quiz 30A Correction Key

Class _____ Date _____ Name _____

C 1. Which chord tone is in the lowest position in a first inversion chord?

- A. root
- B. fifth
- C. third
- D. seventh

B 2. Which chord tone is in the lowest position in a second inversion chord?

- A. root
- B. fifth
- C. third
- D. seventh

D 3. What is the spelling for the IV^6 chord in the key of C?

- A. C, F, A
- B. B, D, G
- C. E, G, C
- D. A, C, F

C 4. What is the spelling of the I^{64} chord in the key of D?

- A. D, F#, A, C
- B. F#, A, D
- C. A, D, F#
- D. C, D, F#, A

D 5. What is open harmony?

- A. space between chords
- B. chord tones outside of the key
- C. less than an octave between chord tones
- D. more than an octave between chord tones

Chapter Quiz 30B Correction Key

Class _____ Date _____ Name _____

B 1. Which chord tone is in the lowest position in a first inversion chord?

- A. root
- B. third
- C. fifth
- D. seventh

A 2. Which chord tone is in the lowest position in a second inversion chord?

- A. fifth
- B. root
- C. third
- D. seventh

C 3. What is the spelling for the IV^6 chord in the key of C?

- A. C, F, A
- B. B, D, G
- C. A, C, F
- D. E, G, C

D 4. What is the spelling of the I^{64} chord in the key of D?

- A. D, F#, A, C
- B. F#, A, D
- C. C, D, F#, A
- D. A, D, F#

C 5. What is open harmony?

- A. space between chords
- B. chord tones outside of the key
- C. more than an octave between chord tones
- D. less than an octave between chord tones

Chapter Quiz 31A Correction Key

Class _____ Date _____ Name _____

- C** 1. What is disjunct motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. a leap of less than a second
- B** 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- D** 3. What is parallel motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- B** 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. seconds, fifths, sevenths
B. fourths, fifth, octaves D. fourths, fifths, ninths
- A** 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb C. Eb, Ab, Bb7, Ddim, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Chapter Quiz 31B Correction Key

Class _____ Date _____ Name _____

- B** 1. What is disjunct motion in a chord progression?
A. stepwise motion C. notes moving in opposite directions
B. a leap of more than a second D. a leap of less than a second
- A** 2. What is contrary motion in a chord progression?
A. notes moving in opposite directions C. a leap of more than a second
B. stepwise motion D. notes moving the same direction
- C** 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving the same direction
B. notes moving in opposite directions D. a leap of more than a second
- D** 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. seconds, fifths, sevenths
B. fourths, fifths, ninths D. fourths, fifth, octaves
- A** 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Gmin, Cmin, Fmin, Bb⁷, Eb C. Eb, Ab, Bb7, Ddim, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Chapter Quiz 31C Correction Key **Class** _____ **Date** _____ **Name** _____

- A** 1. What is disjunct motion in a chord progression?
A. a leap of more than a second C. notes moving in opposite directions
B. stepwise motion D. a leap of less than a second
- B** 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- B** 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving in opposite directions
B. notes moving the same direction D. a leap of more than a second
- C** 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. fourths, fifth, octaves
B. fourths, fifths, ninths D. seconds, fifths, sevenths
- C** 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb C. Gmin, Cmin, Fmin, Bb⁷, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin D. G, C, F, Bb, Eb

Chapter Quiz 31D Correction Key **Class** _____ **Date** _____ **Name** _____

- D** 1. What is disjunct motion in a chord progression?
A. a leap of less than a second C. notes moving in opposite directions
B. stepwise motion D. a leap of more than a second
- D** 2. What is contrary motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving the same direction D. notes moving in opposite directions
- C** 3. What is parallel motion in a chord progression?
A. stepwise motion C. notes moving the same direction
B. notes moving in opposite directions D. a leap of more than a second
- A** 4. Which types of parallel motion should be avoided?
A. fourths, fifth, octaves C. thirds, fourth, sixths
B. fourths, fifths, ninths D. seconds, fifths, sevenths
- B** 5. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb C. Eb, Bb7, Fmin, Cmin, Gmin
B. Gmin, Cmin, Fmin, Bb⁷, Eb D. G, C, F, Bb, Eb

Part VI Quiz: Key VIA

Class _____ Date _____ Name _____

- B** 1. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- D** 2. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. yellow, orange, purple, green
C. M3, dim2, aug5, min7
D. diminished, minor, augmented, major
- D** 3. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. diminished 7th
D. minor 7th
- B** 4. What is another name for the V⁷ chord?
A. a five chord
B. dominant seventh chord
C. diminished seventh chord
D. minor seventh chord
- B** 5. What is the spelling for the IV⁶ chord in the key of C?
A. C, F, A
B. A, C, F
C. B, D, G
D. E, G, C
- D** 6. What is disjunct motion in a chord progression?
A. a leap of less than a second
B. stepwise motion
C. notes moving in opposite directions
D. a leap of more than a second
- D** 7. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving the same direction
C. a leap of more than a second
D. notes moving in opposite directions
- C** 8. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. notes moving the same direction
D. a leap of more than a second
- B** 9. What are the intervals from the root of the chord in a Major triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- C** 10. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- C** 11. What is the spelling of the e minor chord?
A. E, G#, B#
B. E, G, Bb
C. E, G, B
D. E, G#, B
- D** 12. How many chord tones are in a 9th chord?
A. 6
B. 3
C. 4
D. 5
- A** 13. What is the spelling of the V⁷ chord in the key of Eb?
A. Bb, D, F, Ab
B. Eb, G, Bb, D
C. G, Bb, D, F
D. Ab, C, Eb, G
- A** 14. Which chord tone is in the lowest position in a first inversion chord?
A. third
B. seventh
C. fifth
D. root

D 15. Which chord tone is in the lowest position in a second inversion chord?

- A. third
- B. root
- C. seventh
- D. fifth

A 16. Which types of parallel motion should be avoided?

- A. fourths, fifth, octaves
- B. fourths, fifths, ninths
- C. thirds, fourth, sixths
- D. seconds, fifths, sevenths

B 17. What are the chords in the iii, vi, ii, V^7 , I progression in the key of E_b ?

- A. E_b , A_b , B_b7 , $Ddim$, E_b
- B. $Gmin$, $Cmin$, $Fmin$, B_b^7 , E_b
- C. E_b , B_b7 , $Fmin$, $Cmin$, $Gmin$
- D. G , C , F , B_b , E_b

A 18. What chord usually follows the V^7 chord?

- A. the I, or tonic chord
- B. the IV, or sub-dominant chord
- C. a minor chord
- D. a Major chord

C 19. What is the spelling of the I^{64} chord in the key of D?

- A. $F\#$, A, D
- B. C, D, $F\#$, A
- C. A, D, $F\#$
- D. D, $F\#$, A, C

C 20. What is open harmony?

- A. space between chords
- B. chord tones outside of the key
- C. more than an octave between chord tones
- D. less than an octave between chord tones

Part VI Quiz: Key VIB

Class _____ Date _____ Name _____

- B** 1. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, perfect 5th
B. minor third, perfect fifth
C. Major 3rd, diminished 5th
D. Major third, minor third
- A** 2. What is the spelling of the e minor chord?
A. E, G, B
B. E, G, B b
C. E, G#, B#
D. E, G#, B
- A** 3. What is disjunct motion in a chord progression?
A. a leap of more than a second
B. stepwise motion
C. notes moving in opposite directions
D. a leap of less than a second
- B** 4. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- A** 5. What is the spelling for the IV⁶ chord in the key of C?
A. A, C, F
B. C, F, A
C. B, D, G
D. E, G, C
- B** 6. What is the spelling of the I⁶⁴ chord in the key of D?
A. F#, A, D
B. A, D, F#
C. C, D, F#, A
D. D, F#, A, C
- A** 7. How many chord tones are in a 9th chord?
A. 5
B. 3
C. 4
D. 6
- B** 8. What is the spelling of the V⁷ chord in the key of Eb?
A. Eb, G, Bb, D
B. Bb, D, F, Ab
C. G, Bb, D, F
D. Ab, C, Eb, G
- B** 9. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving the same direction
C. notes moving in opposite directions
D. a leap of more than a second
- C** 10. Which types of parallel motion should be avoided?
A. thirds, fourths, sixths
B. fourths, fifths, ninths
C. fourths, fifth, octaves
D. seconds, fifths, sevenths
- C** 11. What are the chords in the iii, vi, ii, V⁷, I progression in the key of Eb?
A. Eb, Ab, Bb7, Ddim, Eb
B. Eb, Bb7, Fmin, Cmin, Gmin
C. Gmin, Cmin, Fmin, Bb⁷, Eb
D. G, C, F, Bb, Eb
- D** 12. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. seventh
C. fifth
D. third
- C** 13. Which chord tone is in the lowest position in a second inversion chord?
A. third
B. root
C. fifth
D. seventh
- C** 14. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. Perfect 7th
B. Major 7th
C. minor 7th
D. diminished 7th

A 15. What is another name for the V^7 chord?

- A. dominant seventh chord
- B. a five chord
- C. diminished seventh chord
- D. minor seventh chord

D 16. What chord usually follows the V^7 chord?

- A. a Major chord
- B. the IV, or sub-dominant chord
- C. a minor chord
- D. the I, or tonic chord

D 17. What are the parts of a triad?

- A. first, second, third
- B. C, E, G
- C. bottom, middle, top
- D. root, third, fifth

B 18. What are the four qualities of triad?

- A. major, minor, locrian, dorian
- B. diminished, minor, augmented, major
- C. M3, dim2, aug5, min7
- D. yellow, orange, purple, green

C 19. What are the intervals from the root of the chord in a Major triad?

- A. minor third, perfect fifth
- B. Major 3rd, diminished 5th
- C. Major 3rd, perfect 5th
- D. Major third, minor third

D 20. What is open harmony?

- A. space between chords
- B. chord tones outside of the key
- C. less than an octave between chord tones
- D. more than an octave between chord tones

Part VI Quiz: Key VIC

Class _____ Date _____ Name _____

- D** 1. What is parallel motion in a chord progression?
A. stepwise motion C. a leap of more than a second
B. notes moving in opposite directions D. notes moving the same direction
- B** 2. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths C. seconds, fifths, sevenths
B. fourths, fifth, octaves D. fourths, fifths, ninths
- D** 3. What is the spelling for the IV^6 chord in the key of C?
A. C, F, A C. E, G, C
B. B, D, G D. A, C, F
- C** 4. What is the spelling of the I^{64} chord in the key of D?
A. D, F#, A, C C. A, D, F#
B. F#, A, D D. C, D, F#, A
- C** 5. How many chord tones are in a 9th chord?
A. 3 C. 5
B. 4 D. 6
- D** 6. What is the spelling of the V^7 chord in the key of Eb ?
A. Eb , G, Bb , D C. Ab , C, Eb , G
B. G, Bb , D, F D. Bb , D, F, Ab
- C** 7. What are the parts of a triad?
A. first, second, third C. root, third, fifth
B. bottom, middle, top D. C, E, G
- A** 8. What are the four qualities of triad?
A. diminished, minor, augmented, major C. major, minor, locrian, dorian
B. M3, dim2, aug5, min7 D. yellow, orange, purple, green
- B** 9. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, diminished 5th C. minor third, perfect fifth
B. Major 3rd, perfect 5th D. Major third, minor third
- A** 10. What are the chords in the iii, vi, ii, V^7 , I progression in the key of Eb ?
A. Gmin, Cmin, Fmin, Bb^7 , Eb C. Eb , Ab , Bb^7 , Ddim, Eb
B. Eb , Bb^7 , Fmin, Cmin, Gmin D. G, C, F, Bb , Eb
- C** 11. Which chord tone is in the lowest position in a first inversion chord?
A. root C. third
B. fifth D. seventh
- B** 12. Which chord tone is in the lowest position in a second inversion chord?
A. root C. third
B. fifth D. seventh
- B** 13. When you see a 7 to the right of a chord letter, what kind of seventh is in the chord?
A. Major 7th C. Perfect 7th
B. minor 7th D. diminished 7th
- C** 14. What is another name for the V^7 chord?
A. minor seventh chord C. dominant seventh chord
B. a five chord D. diminished seventh chord

- B** 15. What chord usually follows the V^7 chord?
A. a Major chord
B. the I, or tonic chord
C. the IV, or sub-dominant chord
D. a minor chord
- C** 16. What are the intervals from the root of the chord in a minor triad?
A. Major 3rd, diminished 5th
B. Major 3rd, perfect 5th
C. minor third, perfect fifth
D. Major third, minor third
- D** 17. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, B b
C. E, G#, B#
D. E, G, B
- C** 18. What is disjunct motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. a leap of less than a second
- B** 19. What is contrary motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. a leap of more than a second
D. notes moving the same direction
- D** 20. What is open harmony?
A. space between chords
B. chord tones outside of the key
C. less than an octave between chord tones
D. more than an octave between chord tones

Part VI Quiz: Key VID

Class _____ Date _____ Name _____

- A** 1. What are the intervals from the root of the chord in a minor triad?
A. minor third, perfect fifth
B. Major 3rd, perfect 5th
C. Major 3rd, diminished 5th
D. Major third, minor third
- D** 2. What is the spelling of the e minor chord?
A. E, G#, B
B. E, G, Bb
C. E, G#, B#
D. E, G, B
- C** 3. What is parallel motion in a chord progression?
A. stepwise motion
B. notes moving in opposite directions
C. notes moving the same direction
D. a leap of more than a second
- D** 4. Which types of parallel motion should be avoided?
A. thirds, fourth, sixths
B. fourths, fifths, ninths
C. seconds, fifths, sevenths
D. fourths, fifth, octaves
- B** 5. Which chord tone is in the lowest position in a first inversion chord?
A. root
B. third
C. fifth
D. seventh
- A** 6. Which chord tone is in the lowest position in a second inversion chord?
A. fifth
B. root
C. third
D. seventh
- A** 7. When you see a ⁷ to the right of a chord letter, what kind of seventh is in the chord?
A. minor 7th
B. Major 7th
C. Perfect 7th
D. diminished 7th
- D** 8. What is another name for the V⁷ chord?
A. minor seventh chord
B. a five chord
C. diminished seventh chord
D. dominant seventh chord
- C** 9. What chord usually follows the V⁷ chord?
A. a Major chord
B. the IV, or sub-dominant chord
C. the I, or tonic chord
D. a minor chord
- B** 10. What are the parts of a triad?
A. first, second, third
B. root, third, fifth
C. bottom, middle, top
D. C, E, G
- C** 11. What are the four qualities of triad?
A. major, minor, locrian, dorian
B. M3, dim2, aug5, min7
C. diminished, minor, augmented, major
D. yellow, orange, purple, green
- A** 12. What are the intervals from the root of the chord in a Major triad?
A. Major 3rd, perfect 5th
B. Major 3rd, diminished 5th
C. minor third, perfect fifth
D. Major third, minor third
- B** 13. What is disjunct motion in a chord progression?
A. stepwise motion
B. a leap of more than a second
C. notes moving in opposite directions
D. a leap of less than a second
- A** 14. What is contrary motion in a chord progression?
A. notes moving in opposite directions
B. stepwise motion
C. a leap of more than a second
D. notes moving the same direction

C 15. What is the spelling for the IV^6 chord in the key of C?

A. C, F, A

C. A, C, F

B. B, D, G

D. E, G, C

D 16. What is the spelling of the I^{64} chord in the key of D?

A. D, F#, A, C

C. C, D, F#, A

B. F#, A, D

D. A, D, F#

C 17. What is open harmony?

A. space between chords

C. more than an octave between chord tones

B. chord tones outside of the key

D. less than an octave between chord tones

B 18. How many chord tones are in a 9th chord?

A. 3

C. 4

B. 5

D. 6

C 19. What is the spelling of the V^7 chord in the key of E_b ?

A. E_b , G, Bb , D

C. Bb , D, F, Ab

B. G, Bb , D, F

D. Ab , C, E_b , G

A 20. What are the chords in the iii, vi, ii, V^7 , I progression in the key of E_b ?

A. G_{min} , C_{min} , F_{min} , Bb^7 , E_b

C. E_b , Ab , Bb^7 , $Ddim$, E_b

B. E_b , Bb^7 , F_{min} , C_{min} , G_{min}

D. G, C, F, Bb , E_b

Chapter Quiz 32A Correction Key

Class _____ Date _____ Name _____

- B** 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. makes the note a thirtysecond note
B. cuts the note length in half D. makes the note a sixteenth note
- C** 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 8
B. 4 D. 16
- D** 3. How long is a double-dotted whole note?
A. 2 beats C. 6 beats
B. 4 beats D. 7 beats
- C** 4. How long is a double-dotted half rest?
A. three beats C. three and a half beats
B. four beats D. four and a half beats
- A** 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. thirtysecond note C. eighth note
B. sixteenth note D. sixtyfourth note

Chapter Quiz 32B Correction Key

Class _____ Date _____ Name _____

- C** 1. What does an extra beam or flag do to a note?
A. makes the note twice as long C. cuts the note length in half
B. makes the note a thirtysecond note D. makes the note a sixteenth note
- D** 2. How many thirtysecond notes are in one beat of 4/4 time?
A. 32 C. 16
B. 4 D. 8
- A** 3. How long is a double-dotted whole note?
A. 7 beats C. 4 beats
B. 6 beats D. 2 beats
- B** 4. How long is a double-dotted half rest?
A. three beats C. four beats
B. three and a half beats D. four and a half beats
- D** 5. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. eighth note
B. sixteenth note D. thirtysecond note

Chapter Quiz 33A Correction Key

Class _____ Date _____ Name _____

- B** 1. What does a double flat do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- A** 2. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note diminished
B. lowers the pitch a whole step D. makes the note augmented
- D** 3. Which double flatted note is an enharmonic note to the note G?
A. *Fbb* C. *Bbb*
B. *Gbb* D. *Abb*
- B** 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *C##* D. *E##*
- D** 5. What does a triple sharp look like?
A. three sharps after a note C. an "X" with #
B. an "X" D. no such thing

Chapter Quiz 33B Correction Key

Class _____ Date _____ Name _____

- C** 1. What does a double flat do to a note?
A. raises the pitch a whole step C. lowers the pitch a whole step
B. makes the note augmented D. makes the note diminished
- B** 2. What does a double sharp do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- A** 3. Which double flatted note is an enharmonic note to the note G?
A. *Abb* C. *Bbb*
B. *Gbb* D. *Fbb*
- D** 4. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *D##*
B. *E##* D. *C##*
- C** 5. What does a triple sharp look like?
A. three sharps after a note C. no such thing
B. an "X" D. an "X" with a #

Chapter Quiz 34A Correction Key

Class _____ Date _____ Name _____

B 1. If a double dotted whole note fills up an entire measure, what meter are you in?

A. 6/4

C. 8/4

B. 7/4

D. 9/4

A 2. How many beats are in 2/2 time?

A. 2

C. 4

B. 3

D. 8

D 3. How is a measure of eighth notes counted in fast 6/8 time?

A. 1 2 3 4 5 6

C. 1 + 2 + 3 + 4 +

B. 1 + 2 + 3 +

D. 1 an da 2 an da

C 4. Which note gets one beat in slow 6/8 time?

A. half note

C. eighth note

B. quarter note

D. sixteenth note

B 5. How many quarter notes in one beat of cut time?

A. 1

C. 3

B. 2

D. 4

Chapter Quiz 34B Correction Key

Class _____ Date _____ Name _____

C 1. If a double dotted whole note fills up an entire measure, what meter are you in?

A. 6/4

C. 7/4

B. 8/4

D. 9/4

B 2. How many beats are in 2/2 time?

A. 3

C. 4

B. 2

D. 8

A 3. How is a measure of eighth notes counted in fast 6/8 time?

A. 1 an da 2 an da

C. 1 + 2 + 3 + 4 +

B. 1 + 2 + 3 +

D. 1 2 3 4 5 6

B 4. Which note gets one beat in slow 6/8 time?

A. sixteenth note

C. quarter note

B. eighth note

D. half note

D 5. How many quarter notes in one beat of cut time?

A. 1

C. 3

B. 4

D. 2

A 1. If a double dotted whole note fills up an entire measure, what meter are you in?

- A. $\frac{7}{4}$
- B. $\frac{8}{4}$
- C. $\frac{6}{4}$
- D. $\frac{9}{4}$

C 2. How many beats are in $\frac{2}{2}$ time?

- A. 3
- B. 4
- C. 2
- D. 8

B 3. How is a measure of eighth notes counted in fast $\frac{6}{8}$ time?

- A. 1 + 2 + 3 +
- B. 1 an da 2 an da
- C. 1 + 2 + 3 + 4 +
- D. 1 2 3 4 5 6

D 4. Which note gets one beat in slow $\frac{6}{8}$ time?

- A. sixteenth note
- B. half note
- C. quarter note
- D. eighth note

C 5. How many quarter notes in one beat of cut time?

- A. 1
- B. 4
- C. 2
- D. 3

D 1. If a double dotted whole note fills up an entire measure, what meter are you in?

- A. $\frac{9}{4}$
- B. $\frac{8}{4}$
- C. $\frac{6}{4}$
- D. $\frac{7}{4}$

D 2. How many beats are in $\frac{2}{2}$ time?

- A. 3
- B. 4
- C. 8
- D. 2

C 3. How is a measure of eighth notes counted in fast $\frac{6}{8}$ time?

- A. 1 + 2 + 3 +
- B. 1 + 2 + 3 + 4 +
- C. 1 an da 2 an da
- D. 1 2 3 4 5 6

A 4. Which note gets one beat in slow $\frac{6}{8}$ time?

- A. eighth note
- B. half note
- C. quarter note
- D. sixteenth note

B 5. How many quarter notes in one beat of cut time?

- A. 1
- B. 2
- C. 3
- D. 4

- C** 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 + 2 + 3 + C. 1 an da 2 an da
B. 1 + 2 + 3 + 4 + D. 1 2 3 4 5 6
- A** 2. Which note gets one beat in slow 6/8 time?
A. eighth note C. quarter note
B. half note D. sixteenth note
- B** 3. How many quarter notes in one beat of cut time?
A. 1 C. 3
B. 2 D. 4
- D** 4. What does a double sharp do to a note?
A. makes the note diminished C. makes the note augmented
B. lowers the pitch a whole step D. raises the pitch a whole step
- C** 5. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Abb*
B. *Bbb* D. *Fbb*
- A** 6. What does an extra beam or flag do to a note?
A. cuts the note length in half C. makes the note a sixteenth note
B. makes the note a thirtysecond note D. makes the note twice as long
- B** 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 4 C. 32
B. 8 D. 16
- B** 8. How long is a double-dotted whole note?
A. 4 beats C. 6 beats
B. 7 beats D. 2 beats
- B** 9. Which double sharped note is an enharmonic note to the note D?
A. *B##* C. *E##*
B. *C##* D. *D##*
- B** 10. What does a triple sharp look like?
A. an "X" C. three sharps after a note
B. no such thing D. an "X" with a #
- D** 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 9/4 C. 6/4
B. 8/4 D. 7/4
- D** 12. How many beats are in 2/2 time?
A. 3 C. 8
B. 4 D. 2
- A** 13. What does a double flat do to a note?
A. lowers the pitch a whole step C. makes the note diminished
B. raises the pitch a whole step D. makes the note augmented
- D** 14. How long is a double-dotted half rest?
A. four beats C. four and a half beats
B. three beats D. three and a half beats
- C** 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. thirtysecond note
B. eighth note D. sixteenth note

- B** 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 + 2 + 3 + C. 1 + 2 + 3 + 4 + D
B. 1 an da 2 an da. 1 2 3 4 5 6
- C** 2. Which note gets one beat in slow 6/8 time?
A. quarter note C. eighth note
B. half note D. sixteenth note
- C** 3. How many quarter notes in one beat of cut time?
A. 4 C. 2
B. 3 D. 1
- A** 4. What does a double sharp do to a note?
A. raises the pitch a whole step C. makes the note augmented
B. lowers the pitch a whole step D. makes the note diminished
- B** 5. Which double flatted note is an enharmonic note to the note G?
A. *Gbb* C. *Bbb*
B. *Abb* D. *Fbb*
- B** 6. What does an extra beam or flag do to a note?
A. makes the note a thirtysecond note C. makes the note a sixteenth note
B. cuts the note length in half D. makes the note twice as long
- C** 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 4 C. 8
B. 32 D. 16
- D** 8. How long is a double-dotted whole note?
A. 4 beats C. 6 beats
B. 2 beats D. 7 beats
- A** 9. Which double sharped note is an enharmonic note to the note D?
A. *C##* C. *E##*
B. *B##* D. *D##*
- D** 10. What does a triple sharp look like?
A. an "X" C. three sharps after a note
B. an "X" with a # D. no such thing
- A** 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 7/4 C. 6/4
B. 8/4 D. 9/4
- B** 12. How many beats are in 2/2 time?
A. 3 C. 8
B. 2 D. 4
- C** 13. What does a double flat do to a note?
A. makes the note diminished C. lowers the pitch a whole step
B. raises the pitch a whole step D. makes the note augmented
- A** 14. How long is a double-dotted half rest?
A. three and a half beats C. four and a half beats
B. three beats D. four beats
- D** 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. sixtyfourth note C. sixteenth note
B. eighth note D. thirtysecond note

D 1. How is a measure of eighth notes counted in fast 6/8 time?

A. 1 + 2 + 3 +

C. 1 + 2 + 3 + 4 + D

B. 1 2 3 4 5 6

D. 1 an da 2 an da

B 2. Which note gets one beat in slow 6/8 time?

A. quarter note

C. half note

B. eighth note

D. sixteenth note

A 3. How many quarter notes in one beat of cut time?

A. 2

C. 4

B. 3

D. 1

B 4. What does a double sharp do to a note?

A. lowers the pitch a whole step

C. makes the note augmented

B. raises the pitch a whole step

D. makes the note diminished

C 5. Which double flatted note is an enharmonic note to the note G?

A. *Gbb*

C. *Abb*

B. *Bbb*

D. *Fbb*

C 6. What does an extra beam or flag do to a note?

A. makes the note a thirtysecond note

C. cuts the note length in half

B. makes the note a sixteenth note

D. makes the note twice as long

A 7. How many thirtysecond notes are in one beat of 4/4 time?

A. 8

C. 4

B. 32

D. 16

A 8. How long is a double-dotted whole note?

A. 7 beats

C. 6 beats

B. 2 beats

D. 4 beats

C 9. Which double sharped note is an enharmonic note to the note D?

A. *E##*

C. *C##*

B. *B##*

D. *D##*

A 10. What does a triple sharp look like?

A. no such thing

C. three sharps after a note

B. an "X" with a #

D. an "X"

B 11. If a double dotted whole note fills up an entire measure, what meter are you in?

A. 8/4

C. 6/4

B. 7/4

D. 9/4

C 12. How many beats are in 2/2 time?

A. 3

C. 2

B. 8

D. 4

D 13. What does a double flat do to a note?

A. makes the note diminished

C. makes the note augmented

B. raises the pitch a whole step

D. lowers the pitch a whole step

B 14. How long is a double-dotted half rest?

A. three beats

C. four and a half beats

B. three and a half beats

D. four beats

B 15. What type of note would you expect to be paired with a double-dotted eighth note?

A. sixtyfourth note

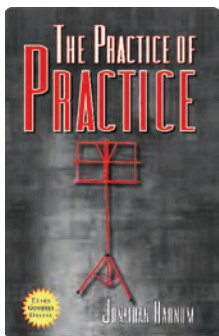
C. sixteenth note

B. thirtysecond note

D. eighth note

- A** 1. How is a measure of eighth notes counted in fast 6/8 time?
A. 1 an da 2 an da
B. 1 2 3 4 5 6
C. 1 + 2 + 3 + 4 + D
D. 1 + 2 + 3 +
- D** 2. Which note gets one beat in slow 6/8 time?
A. quarter note
B. sixteenth note
C. half note
D. eighth note
- D** 3. How many quarter notes in one beat of cut time?
A. 1
B. 3
C. 4
D. 2
- C** 4. What does a double sharp do to a note?
A. raises the pitch a whole step
B. makes the note augmented
C. lowers the pitch a whole step
D. makes the note diminished
- A** 5. Which double flatted note is an enharmonic note to the note G?
A. *Abb*
B. *Bbb*
C. *Gbb*
D. *Fbb*
- B** 6. What does an extra beam or flag do to a note?
A. makes the note a thirtysecond note
B. cuts the note length in half
C. makes the note a sixteenth note
D. makes the note twice as long
- D** 7. How many thirtysecond notes are in one beat of 4/4 time?
A. 16
B. 32
C. 4
D. 8
- C** 8. How long is a double-dotted whole note?
A. 6 beats
B. 2 beats
C. 7 beats
D. 4 beats
- D** 9. Which double sharped note is an enharmonic note to the note D?
A. E##
B. B##
C. D##
D. C##
- C** 10. What does a triple sharp look like?
A. three sharps after a note
B. an "X" with a #
C. no such thing
D. an "X"
- C** 11. If a double dotted whole note fills up an entire measure, what meter are you in?
A. 8/4
B. 6/4
C. 7/4
D. 9/4
- A** 12. How many beats are in 2/2 time?
A. 2
B. 8
C. 3
D. 4
- B** 13. What does a double flat do to a note?
A. makes the note diminished
B. lowers the pitch a whole step
C. makes the note augmented
D. raises the pitch a whole step
- C** 14. How long is a double-dotted half rest?
A. three beats
B. four and a half beats
C. three and a half beats
D. four beats
- A** 15. What type of note would you expect to be paired with a double-dotted eighth note?
A. thirtysecond note
B. sixtyfourth note
C. sixteenth note
D. eighth note

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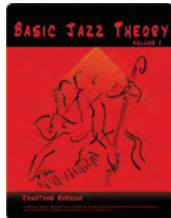
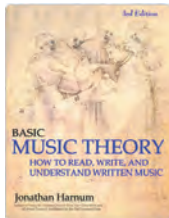
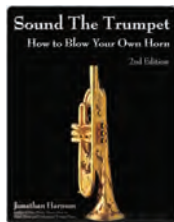
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